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LITERATURE.

The Outcast. A Rhyme for the Time. By Robert Buchanan. (Chatto & Windus.)

READERS of this poem will find at the end of it a "Letter Dedicatory," addressed to C. W. S., in America. They would do well to read this dedicatory letter before they read the poem. It will help them to understand much which otherwise they might fail to appreciate, and some things which might even offend their taste, in the poem itself. If they follow this plan, there is little danger of their not doing at least as much justice to Mr. Buchanan as he does to himself. It may be questioned, indeed, whether he is either just to himself or reasonably fair towards others. If he had been quite true to his genius, he might have escaped the bitterness which appear to have entered into his life, and which have certainly coloured his later work as a writer. That work is perhaps consistent with Mr. Buchanan's own idea of his vocation. He thinks that the poet must necessarily be a propagandist; "and to be a propagandist or a poet," he says, "is to be cursed in the market-place." That depends, one would be inclined to answer, upon the kind of propagandism the poet attempts. If it be that of a mere controversialist, a deliberate picker of quarrels, then no doubt the curses in which he indulges will come back to him with emphasis and with interest. But if it be a propagandism of sympathy—of generous solicitude for the welfare of his fellow men—the poet will speak no curses and will receive none. The present writer recalls the very real delight with which he read earlier books of Mr. Buchanan's—books in which there were no curses, and the flavour of which was that exquisite essential one of true poetry. The "Undertones" had in them the very spirit of freshness and joy. In the "London Poems" there were records of sorrow and suffering, but the poet remembered that his true mission was to bless and not to curse. "Balder the Beautiful," "The Book of Orm," and other memorable works, are witnesses for the intellectual side of the poet's nature. They represent the earnest doubts and questionings, the struggles towards a higher conception of life, which are a poet's privilege and a necessity of his existence. But there was in them no trace of the rancour which Mr. Buchanan has since too often made the habit of his Muse, or, as I would rather say, of his pen.

These observations are suggested by much that will, to many readers, seem regrettable in the present poem. The writer feels sure

that they will not, at any rate, be misunderstood by Mr. Buchanan himself. The poet "tosses" his book, as he somewhat ungenerously says, "to the birds of prey"; but among those unfortunate persons, the critics, who are so indicated, I can answer for it that there is at least one, and I doubt not there are many, who will receive it in quite another spirit than that which the poet anticipates. *The Outcast* is a "rhyme for the time," in the sense of being a satire on the times. The poet makes Vanderdecken, the Flying Dutchman, his hero, because the mythical reappearances of that wandering shade at intervals of ten years give him an opportunity of presenting a view of the world, and of men and women, as seen by an observer who is not avowedly himself. Vanderdecken, however, is as much a shade in the poem as out of it. He is the veritable *alter ego* of Mr. Buchanan. At times, it is true, the acts and opinions of the hero are obviously not to be charged upon the poet, who is careful to detach them from his own personality by the device of inverted commas; but even in these instances one feels that the poet has only projected himself into imaginary surroundings, and that, in fact, the objective Vanderdecken is really the poet's subjective consciousness. Vanderdecken stands to Mr. Buchanan in much the same relation that Don Juan bore to Byron. Between the two poems—Byron's masterpiece and *The Outcast*—there is a distinct resemblance and also a marked difference. The resemblance consists in the unrestrained freedom which each poet gives his hero and himself; the difference, in the fact that Byron's poem was a mixture of fooling and earnest, while Mr. Buchanan's is almost painfully earnest throughout. There are probably readers who will find in the later poem, as in the earlier one, passages of excessive licence. Possibly the first impression of nearly every reader will be that such passages are a blemish in Mr. Buchanan's work. I will not contend that they are not, but one knows that the shadows in a picture are as essential to its completeness as the lights. Besides, there is a purism which is made vicious by its imputations of imagined vice. Rather than fall into that mistake, one would heartily exclaim with Mr. Buchanan, "O for one glimpse of honest Adam and Eve, naked but unashamed!"

My own complaint against the poem is that there is a lack of charity and of breadth in it. Mr. Buchanan rails against every one with whom he does not agree. One can perhaps forgive him his repeated flings at Goethe. It is a hobby with him to throw mud at the illustrious German; and, like other exercises which have become a matter of course, this particular hobby does no harm. Not all the mud-throwing in the world will detract from Goethe's intellectual greatness, while his moral shortcomings are not disputed. But men who have nobly striven after high ideals are pointedly assailed in this poem. If the failures of some of them have been conspicuous, their successful achievements have been gloriously conspicuous, and the world holds them in reverence. To scoff at one of these, to sneer at another—in a word, to tolerate nobody's

ideals but his own—is not the spirit one expects in a poet, and certainly it is not that one would like to see in a poet of Mr. Buchanan's rank.

Let no one suppose, however, that *The Outcast* exhibits none of the better spirit or of the higher qualities of a true poem. This spirit and these qualities abound in it. The present volume is only the beginning of the work, and it is therefore impossible to pronounce a final judgment upon it. That cannot be done until each part of the work can be considered in its relation to the other parts. But one need not hesitate to say that only a poet could have written it. In power of imagination and in facility and felicity of expression it is unquestionably a work of genius. One might take an extract from almost any page at random to prove this. The following passage has literally been chosen at random, but it may be left to speak for itself:

"Unto how many men each hour
Frail little fingers seek to bring
Some gentle gift of love, some flower
That is the Soul's best offering?
Some happiness which we despise,
Some boon we toss aside for ever—
And only that our selfish eyes
May smile one moment on the giver!
How many of us count or treasure
The little lives that perish thus,
To garner us a moment's pleasure,
A moment's space to comfort us?
Blind, ever blind, we front the sun
And cannot see the angels near us,
Forget the tender duties done
By willing slaves to help and cheer us!
Earth and its fulness, all the fair
Creations of this heaven and air,
All lives which die that we may live,
All gifts of service, we pass by,
All blessings Love hath power to give
We scorn, O God, or we deny!"

These, these, O God, are daily sent
To give thine outcasts sacrament,
And in so giving themselves attain
Thy sacred privilege of pain!
Yet still our eyes turn sunward blindly,
And blindly still our souls condemn
The loving hands that touch us kindly,
The lips that kiss our raiment's hem;
And we forget or turn away
From flowers that blossom on our way;
Blind to the gentle ministrations
Of tutelary angels near,
We find too late that our salvation
Lies near, not far; not there, but *here*!"

I confess that I am and always have been one of those lovers of poetry—be the number large or small—who have an undoubting faith in Mr. Buchanan's genius. Occasionally I have regretted to see him waste his powers on work and on interests that were beneath them; though in saying this I do not refer to his romances or to his chief plays, and it is needless to particularise further. Of this I am sure, that if he will let politicians and all the other quarrelsome people fight out their differences for themselves, and will devote his powers to creative work, he may take a foremost place among living men of letters.

GEORGE COTTERELL.

History of Hampton Court Palace. Vol. III.
By Ernest Law. (Bell)

THE third and concluding volume of this history is equal to its predecessors both in bulk and in interest. It carries down the

annals of the Palace from the Stuart times to the present day; and if some of the Court gossip drawn from Hervey, Walpole, and Lady Suffolk be more entertaining than edifying, it helps one to realise the fact that dulness and decorum are not inseparable companions. The monotony which reigned supreme at Hampton Court throughout the Hanoverian period was at its height in George II.'s reign, when Lord Hervey tells us that

"No mill horse ever went in a more constant track or a more unchanging circle, so that by the assistance of an almanack for the day of the week and a watch for the hour of the day, you might inform yourself fully, without any other intelligence but your memory, of every transaction within the verge of the Court."

In truth, in the two centuries embraced by this volume the incidents of historical importance connected with Hampton Court are remarkably few—royal births and deaths being the chief of them. Mr. Law is therefore to be congratulated upon having been able to supplement what "has been" by "what might have been," and to give us a letter of Dr. Johnson's and a fact in his life which had escaped the researches of Boswell and Croker. As Hampton Court was at the date of Johnson's application for rooms tenanted exclusively "by people of fashion, mostly of quality," he would have felt the incongruity of his position had his request been granted, but his letter to Lord Hertford (then Lord Chamberlain) is worth preserving as a model for future use:

"My Lord,
"Being wholly unknown to your lordship, I have only this apology to make for presuming to trouble you with a request—that a stranger's petition, if it cannot be easily granted, can be easily refused. Some of the apartments at Hampton Court are now vacant, in which I am encouraged to hope that, by application to your lordship, I may obtain a residence. Such a grant would be considered by me as a great favour: and I hope, to a man who has had the honour of vindicating his Majesty's government, a retreat in one of the houses may be not improperly or unworthily allowed. I therefore request that your lordship will be pleased to grant such rooms in Hampton Court as shall seem proper to

"My Lord,

"Your lordship's most obedient
"and humble servant,

"SAM. JOHNSON.

"Bolt Court, Fleet Street.

"April 11, 1776."

Mr. Law has enabled us to see who have been the occupants of the private apartments in the Palace since it ceased to be a royal residence in the strict sense of the term. There are few illustrious names in the list, except so far as lustre is derived from the possession of a title or consanguinity with royalty. But in later days the widows of those who have served their country well have been regarded as suitable occupants; and in 1858 the Queen recognised the claims of science by assigning to Prof. Faraday the Crown house on the Green, which now bears his name. The inner life of the denizens of the Palace has undergone great changes since communication with London has become so easy. Holiday makers interfere with its repose, and within the building (though we are told the tone

is cosmopolitan rather than provincial) there are distinct "sets" and, doubtless, no little social jealousy. One ancient feature, at least, still survives—namely, an old sedan-chair, mounted on wheels, drawn by a chairman, and call "The Push," which is used by the ladies for going out in the evening from one part of the building to the other. For, it must be remembered, the Palace is of very large dimensions, and within it are included several detached houses; and while in some cases the suites of apartments are compact and self-contained, in other cases they are inconveniently disconnected. The courts and cloisters are numerous, and it sometimes happens that part of a suite of rooms is to be found in one of them and part in another. Of the fifty-three apartments into which the Palace is now divided, some contain as many as forty rooms with five or six staircases, and under such circumstances a lodging rent free is by no means the unmixed boon which it is generally supposed to be. The cost of maintaining the Palace and gardens is about £11,000 a year, and for this the public receive a fair share of enjoyment—a single Sunday sometimes bringing down from London as many as five thousand visitors.

If the historical incidents related by Mr. Law in this volume are few and unimportant, the details given of the architectural history of the Palace cannot be so described. As a matter of fact, the Palace, as we know it, together with the park and gardens, dates from the reign of William the Third. The place took the King's fancy—Mr. Law says "the flatness of the country reminded him of the scenery of his dear home in Holland"—and he saw the convenience of having a house within easy reach of London and yet beyond its noise and bustle. He very quickly determined to remodel and greatly enlarge Wolsey's Palace, and entrusted the work to Sir Christopher Wren. It was no easy matter for an architect so to wed the debased Renaissance of Louis XIV. with the Tudor work of Henry VIII. as to make a consistent design, and the difficulty was increased by the King's frequent interference with Wren's plans. These embraced a great deal more than was ever executed, and it is, therefore, scarcely fair to pass judgment upon an incomplete undertaking. In the office of Her Majesty's works there is preserved, we are told, a careful and detailed plan—probably drawn by Sir Christopher himself—for a magnificent new entrance court to the Palace on the north side, and an approach to it from Bushey Park, besides other schemes still more grand and extensive. But the King's death and an empty exchequer stopped these projects. To Wren we owe the imposing East Front—(much spoilt by the great pediment, which does not rise above the balustrade, and thus break the straight line and conceal some of the ugly chimneys)—and the less ornamented South Front; the Fountain Court; the Colonnade in the Clock Court (strangely out of keeping with its Tudor surroundings); and the State Apartments. Perhaps also there is due to him the credit of Grinling Gibbons' appointment to be "master carver" at Hampton Court, in which capacity he

showed his skill not merely in executing the delicate wood carvings with which his fame is associated, but in designing and perhaps chiselling the decorative stone-work of the East Front.

But for information on these and all other matters we must refer our readers to Mr. Law's History. So far as we can judge, it contains all that any reasonable person can expect to find in it. Its illustrations are numerous and excellent, its type clear, its index copious and accurate, while the arrangement of the extensive materials which the author has collected is altogether admirable. What most strikes us in the book is its thoroughness; and we heartily congratulate Mr. Law upon having brought to so happy a conclusion a work on which no labour has been spared, and from which genuine satisfaction can be gained. May we suggest to him that there are other royal palaces awaiting like treatment?

CHARLES J. ROBINSON.

Essays in the History of Religious Thought in the West. By Brooke Foss Westcott, D.D., (Macmillans.)

THE preface to these essays tells us that "very early in life" their author planned an elaborate work which was to be "a careful examination of the religious teaching of representative prophetic masters of the West." The essays are published because Dr. Westcott despaired of completing the work as originally designed. He specially regrets that he has not treated of Homer, Heraclitus, Virgil, Epicurus, Plotinus—"to name the men from whom I believe we may gain most"; but he adds to the five essays written for his original scheme four others which will enable sympathetic readers to understand how great the scheme was, and to realise a little what was to have been the spirit of its execution. The essay on Christianity as the Absolute Religion would have been the introduction. The completed book was to demonstrate of Western civilisation that

"it is true in every realm of man's activity, true in action, true in literature, true in art, that the works which receive the most lasting homage of the soul are those which are most Christian, and that it is in each the Christian element, the element which answers to the fact of the Incarnation, to the fellowship of God with man as an accomplished reality of the present order, which attracts and holds our reverence."

This clear statement of the scope and aim of the writer is made still clearer by the denial that it can be shown that "the vital force of any other great religion is alien from Christianity," and by the insistence that "we are, we must be, as believers in Christ, in the presence of a living, that is, of a speaking God." To show what is meant by this last sentence, the paper on Browning's Teaching is inserted; and to enable us to comprehend quite fully the spirit in which the whole scheme was to have been carried out, Dr. Westcott gives us the charming sketch of Benjamin Whichcote, which might almost be called the soul of the volume. The elaborate essay on Christian Art atones for the absence in the

earlier essays of any attempt to prove that in great art Christ must be found making it great.

The sentences we have quoted above contain indeed a splendid and a sufficient creed; a creed which gives a real and glorious content to the phrase so easily spoken—the divinity of Christ. But it is so far from the creed of orthodox Christianity that to recite it saddens us rather than cheers. Most Christians do not dare to allow any inspiration to "profane" writers, as they profanely call them, lest the authors of the New Testament should be jealous; and young men are bullied or sneered out of their natural belief in the inspiration of Plato and Browning before they leave college, or as a necessary preliminary to entering holy orders. Clergymen and ministers are the worst offenders. Orthodox Christianity asks merely whether an author calls himself a Christian, and does not conceive that it owes any special reverence to a poet or painter merely because he has moved the minds of men. Against this blindness, this indifference to Christ's honour, Dr. Westcott's book was to have protested. He would prove the Incarnation by demonstrating that poets and painters and philosophers have achieved greatness when they have expressed with conviction some part of the truth of Christianity—when they have agreed with Christ. We find it hard to reconcile ourselves to the loss of the completed work; but perhaps if Dr. Westcott the Bishop declares to his clergy that there is food for the Christian soul in Euripides and Browning, he will produce more effect more quickly than could have been brought about by the *magnum opus* of the theologian.

We come back now to the fragments of the original work, the five essays on Plato's Myths, Aeschylus, Euripides, Dionysius the Areopagite, and Origen. The first of these appeared twenty-five years ago in the *Contemporary Review*. They are all remarkable for the immense pains bestowed upon them, and for the characteristic modesty of the writer in suppressing himself, and endeavouring clearly and accurately to present his subject. They are therefore invaluable to the student, who cannot easily find guides of acknowledged erudition and learning patient enough or humble enough to teach carefully. The essays on Dionysius and Origen are admitted to be the best accounts of their subjects which we have. In the essay on Dionysius we miss any reference to Dean Colet's study of his works, but perhaps this is merely because we particularly wished to hear what Dr. Westcott would say on the point. In the paper on Plato the length of the quotations somewhat hampers the author's freedom of movement; and in the analysis of the religious teaching of Euripides the consciousness that Browning has previously gone over the ground is perhaps too much in Dr. Westcott's mind, and checks his originality. The essays are very full of matter. It will briefly indicate their line of thought if we note that the paper on the Platonic Myths insists that Plato was as far as possible from mere story telling in presenting his myths; "they answer to Revelation, as an

endeavour to enrich the store of human knowledge"; they are to be judged seriously, as we judge the visions of Ezekiel. The analysis of the plays of Aeschylus leads up to the statement:

"it is often said, and even taken for granted, that the severer aspects of the Christian creed are due to some peculiarity of the 'Semitic' mind; that they are foreign to the more genial constitution of the 'Japhetic' type; that here at least the instinct which revelation satisfies is partial and not universal. Against such assumptions, the tragedies of Aeschylus remain a solemn protest."

Concerning Euripides, Dr. Westcott points out that "he scatters the dream which some have indulged in of the unclouded brightness of the Athenian prospect of life"; and the essay strives to show that the sadness and bewilderment of the dramatist continually feel after truths emphatically and definitely Christian.

Among the later essays which have been already alluded to, the study of Browning resembles the earlier essays in being an analysis and account of its subject as well as a criticism. It professes only to summarise "some points in Browning's view of life," but is interesting in view of the criticism of Browning's Christianity in Mrs. Sutherland Orr's *Letters and Life*. All lovers of Browning have been grateful to Mrs. Orr for her careful and sympathetic volume; but some of them have found her tone of apology for her hero's apparently commonplace Christianity somewhat hard to bear, and have resented an occasional tendency to put what Browning said to his friends before what he said to his public. This is grievously to insult the poet. Dr. Westcott sketches Browning's convictions concerning "the unity of life, the discipline of life, the continuity of life, the assurance of life." The summary is executed with insight and completeness, but just because it is a summary is not satisfactory. What challenges our attention in Browning is not the clearness or completeness of his proofs, but the passionate strength of his feelings. We are handling fire when we pick up his volumes; and no flame surprises us more frequently in every corner of his wide domain, or burns more fiercely, than his hope of immortality. As regards his Christianity, the point to note is simply this: that he has again and again expressed in his poetry a love and loyalty for Christ, so intense that, beside his words, the language of our greatest divines seems professional and dead, and they must quote Browning to express what they mean. Dr. Westcott's book was to prove that souls are set on fire by Christ when they give out any considerable heat or light. His task, when he came to consider Browning's conflagration, would not have been hard.

The essay on the Relation of Christianity to Art needs a criticism to itself. Like the essays on Dionysius and Origen, it ranks with the best that has been written on the subject. Its erudition and accuracy are as remarkable as its clearness of arrangement, and we mark a very distinct progress since the earlier essays in power of expression and grace of style. In the later essays Dr. Westcott himself speaks, and takes his own

place among the prophets he is eager to interpret.

RONALD BAYNE.

The Book-Bills of Narcissus: an Account rendered by Richard Le Gallienne. (Derby: Frank Murray.)

MR. LE GALLIENNE prefaces the production of these bills of his friend Narcissus with the wise remark that there is a sterner veracity in such records than would be found in the pages of a private diary.

"You have kept a diary for how many years? Thirty? Dear me! But have you kept your wine-bills?"

The wine-bills will be more eloquent of your real life than any journal of self-appreciation.

Mr. Le Gallienne follows out this thought as he turns over the book-bills of Narcissus. He seems to dream over his task, and does not compel his readers closely to it, so that in the end we know of Richard Le Gallienne more than we do of Narcissus, albeit these two are one and the same. Book after book suggests thought after thought. Fancy dances upon Reflection's bald head, and, following his easy lead, we are soon far away from such mundane things as bills. "Criticism," says Mr. Le Gallienne, "is a good thing, but poetry is a better." As silence is a prime condition of judgment, what a pity that critics must talk! There is a quality of poetry here that should strike silence into garrulity. As a dance may be suggested in the mere movement of a maiden's feet, so is there the music of pulsing life beneath this writer's prose. At every moment of rest, he bursts into song:—

"How many queens have ruled and passed
Since first we met!
How thick and fast
The letters used to come at first,
How thin at last!
Then ceased, and winter for a space!
Until another hand
Brought spring into the land,
And went the Season's pace."

Mr. Le Gallienne is young enough to cherish views of life which have all the buoyancy of a balloon before its collapse. In the pin-prick of experience he may have a nasty fall. However, it were better to wait and fall that way than to meekly descend from the heights at the cold request of a critic. Criticism asks for "explanations" which poets laugh to scorn. If a poet could "come down" to his critic's level that would be a fall indeed. This book is beyond criticism, except by a certain sort of destitute dead-head, who may read it and grunt "Meredith." Mr. Le Gallienne has made a Study of Meredith—good for Meredith, good for him; but for his own part he has done better than study. He has lived. He does not follow the fashion of the *fin de siècle*—squeezing all life from his subject in order to exhibit it in decorative subjection. In his prose, at its best, there is cadence that has the very pulse of life. If he tells of love it is of true love. If there were no music here, what use would these book-bills be?

I have no space for quotation. I disdain the business of a critic whose office it is to

drag his author down to the level of his own understanding. I wish only to assert that here is a book touching life at its very core, as full of thought as free of fancy: approaching delicate matter with a tender touch, and rich in good things truly said.

ERNEST RADFORD.

The Life of Robert Coates, better known as "Romeo Coates," the "Amateur of Fashion." By John R. and Hunter H. Robinson. (Sampson Low.)

It may appear strange, even in this age of biography-writing, that an octavo volume of nearly two hundred and fifty pages should be devoted to the career of that half-demented amateur player, "Romeo Coates." The foibles which brought him into notice—his egregious vanity, his vulgar craving for notoriety, his ostentatious display of wealth, and, above all, his firm but unwarranted conviction that nature had destined him to shine on the stage—might be sufficiently illustrated within the limits of an ordinary magazine article. Mr. Walter Thornbury dealt with the subject in this way about a quarter of a century ago; but it unfortunately happened that, not content with embodying some of his father's personal recollections, he ventured, on the faith of a passage in a collection of old gossip, to assert that the "amateur of fashion" pocketed a portion of the money he made under the pretence of playing for purely charitable purposes—an assertion for which no justification in fact can be found, and which impaired the authority of an otherwise trustworthy little essay. Messrs. Robinson, seemingly moved to indignation by the mis-statement, have thought it worth their while to give us a long account of Coates's life; and if they fail to paint an exact portrait of their hero, who in his wildest aberrations appears to them an object of respect rather than ridicule, it is not to be denied that they have produced an entertaining narrative.

Robert Coates was the son of Alexander Coates, a prosperous merchant and sugar planter at Antigua, and was born in 1772. After a careful education in England, he passed some years in his native place, where an abiding craze for acting took possession of his mind. In 1807 the elder Coates died; and his son, finding himself in possession of considerable wealth—a portion of which, however, had been prudently secured from anticipation or alienation—went to London with a resolution to become conspicuous both on and off the stage. During a visit to Bath he made the acquaintance of Pryse Gordon, who thought that he recited well, but complained that he did not always stick to his author's text, even in the case of Shakspeare. "Aye," he complacently remarked, as to a passage in "Romeo and Juliet," "I think I have improved upon that." Pryse Gordon introduced him to the manager of the Bath Theatre, with the result that he played Romeo there as an amateur. His utter incompetency was soon put beyond doubt: an audience, well disposed towards him at the outset, went into fits of laughter; and in the fifth act, where he seized a crow-

bar to break into Juliet's tomb, the clamour became so great that the curtain had to be lowered for good. His Romeo dress—in which, by the way, he proudly strutted about at a subscription ball a few nights later—is described as consisting of a spangled cloak of sky blue silk, crimson pantaloons, and a feathered white hat, the whole being ornamented with a large collection of diamonds bequeathed to him by his father. Not long afterwards he repeated the performance at Cheltenham. In the second act, on saying, "Oh let us hence; I stand on sudden haste," he missed a diamond buckle from his knee, and, instead of making the necessary exit, looked anxiously about him for the article. "Come off, come off," the prompter cried to him from the wings. "I will as soon as I have found my buckle," the aspiring amateur replied.

For the space of five or six years Coates enjoyed in London the notoriety for which he sighed. In the first instance he started an equipage of a kind happily unknown in this or any other country. It was a curriole shaped like a scallop shell, painted a rich lake colour, elaborately ornamented within and without, and drawn by two white horses of "faultless figure and action." In the front was a life-size cock with out-spread wings—the owner's crest—and the appropriate motto, "Whilst I live I'll crow." gorgeously arrayed, Coates flashed about the town in this peculiar vehicle, which could not but be regarded with disgust by the judicious few, with admiration by the injudicious many, and with open-mouthed astonishment by all. It was to be seen in Pall Mall, in Bond-street, and even in the staid and respectable City. Towards the close of 1811, perhaps thinking that he had done enough to advertise himself, Coates appeared at the Haymarket Theatre as Lothario, in Rowe's "Fair Penitent," "for the benefit of the widow Fairbur." Thanks in a large measure to the curriole, the house was crowded in every part. No farce, we are told, had ever been half so funny as the chief performance, and as a farce the audience treated it throughout. Again and again did Coates exhibit himself at the Haymarket and elsewhere, but always with the same result. His gaudy and bediamonded attire, his self-satisfied smirk, his affected air, his at times idiotic conduct on the stage, his awkward deportment, his complete inability to give due expression to what he said, may well have made silent attention impossible. In some cases he was pelted by the rougher sort of playgoers with oranges, carrots, and so forth. Ridicule in all its forms was poured upon him, but never with any visible effect upon his belief in himself. In the country, be it added, he occasionally met with more indulgence. The good people of Stratford-on-Avon applauded his efforts. Charles Mathews the elder tells a good story of the "philanthropic amateur of fashion" in this town. Dressed as Romeo, he went to Shakspeare's birthplace, called himself the "illustrator" of the poet, and, complaining that the house was not half good enough for such a man to have been born in, proposed to pull it down and erect something better at his own expense. Next,

repairing to the church, he wrote on the Shakspeare monument, close to the pen in the bard's right hand,

"His name in ambient air still floats,
And is adored by Robert Coates."

Of his doings on the stage more than one graphic account has come down to us. Captain Gronow writes of one performance:

"His dress was *outré* in the extreme; whether Spanish, Italian, or English no one could say; it was like nothing ever worn. In a cloak of sky-blue silk, profusely spangled, red pantaloons, a vest of white muslin, surmounted by an enormously thick cravat, and a wig *à la* Charles II., capped by an opera hat, he presented one of the most grotesque spectacles yet witnessed on the stage. The whole of his garments were evidently too tight for him; and his movements appeared so incongruous that every time he raised his arm or moved a limb it was impossible to refrain from laughter. . . . In the midst of one of Juliet's impassioned exclamations, Romeo quietly took out his snuff box and offered a pinch to his nose. On this a wag in the gallery called out, 'I say, Romeo, give us a pinch,' when the impassioned lover, in the most affected manner, walked to the side boxes and offered the contents of his box, first to the gentlemen, and then, with great gallantry, to the ladies. . . . But how shall I describe his death? Out came a dirty silk handkerchief from his pocket, with which he carefully swept the ground; then his opera hat was carefully placed for a pillow, and down he laid himself. After various turnings about he seemed reconciled to the position; but the house vociferously bawled out, 'Die again, Romeo!' and, obedient to the command, he rose up and went through the ceremony again. Scarcely had he lain quietly down when the call was again heard, and the well-pleased amateur was evidently prepared to enact a third death; but Juliet now rose from her tomb and gracefully put an end to the ludicrous scene by advancing to the front of the stage, and aptly altering a quotation from Shakspeare:—

"Dying is such sweet sorrow
That he will die again to-morrow."

From another source we learn that he dragged Juliet from the tomb "like a sack of potatoes." One night his wiping of the stage with a pocket-handkerchief was hailed with a more than usually intense scream of derision. "You may laugh," he said to the audience, "but I do not intend to soil my nice new velvet dress upon these dirty boards."

Coates was not so prominent in English society as his opulence and unquestionable individuality might have led some to suppose. He tried hard to obtain a place in the Prince Regent's particular set, but invariably to no purpose. One morning, as a consequence of this well-known weakness on his part, he received a letter formally inviting him to a supper and ball at Carlton House. Ablaze with diamonds, he proudly went thither at the time specified, only to find that the document was a forgery. The perpetrator of the hoax was Theodore Hook, to whom a genuine invitation had been sent, and who had obtained the card and seal necessary to his mischievous intent. One of the amateur's friends was the wealthy Miss Tynley Long, afterwards Mrs. Wellesley Pole. He became rather badly enamoured of her, and, not being able to poetise himself, employed Euphemia Boswell to provide

him with sonnets to the lady's eyebrows. In one of these effusions he is made to say:

"Enchanting fair one, save, oh, quickly save
Your dying lover from an early grave."

and also:

"Give me your hand; your cash let venals take."

It is distressing to find that the fair Euphemia, pressed for money, threatened him with an exposure of their secret unless he came to her assistance. At a later period he was frequently the guest of Sir Thomas Noon Talfourd, who is somewhat unnecessarily described in this volume as standing in the first rank of dramatists. His "Ion" and "Glencoe," excellent in their way, are scarcely sufficient to justify the distinction here awarded to him.

By the year 1817 Coates had vanished from the public stage, much to the relief of all real lovers of the drama. His life henceforward was that of a private gentleman about town. The troubles in the West Indies reduced him to temporary embarrassment, and he took refuge at Boulogne-sur-Mer. Here his self-love was gratified by a rather curious incident. Louis Philippe and his Queen came to the town at the moment when the relations between England and France were a little strained, and Coates, domiciled at the Hôtel du Nord, gave up to them the only suite of apartments in which they could be fittingly accommodated. Let a correspondent of the London *Morning Chronicle* tell us what followed:

"Last night, as the royal pair were ascending the stairs of the hotel, they encountered Mr. Coates, and the king very graciously thanked him for his politeness. Mr. Coates, an enthusiastic old gentleman, answered by shouting in French, 'Long live the king and queen; prosperity to France and England, and eternal peace between them.' . . . The king himself exclaimed in a loud voice, and, as if to enhance the compliment, in the English language, 'Prosperity to England and France; eternal peace between them; and while I live there shall be.' His Majesty afterwards translated his words into French, and they were heartily responded to by his suite."

That this little speech improved the aspect of public affairs there can be little doubt.

Messrs. Robinson's work, while full of readable matter, is marked by a certain simple-mindedness which at times becomes almost pathetic. Romeo Coates is to them a sort of hero. They speak of him with bated breath and whispering humbleness. His only fault in their eyes is his besetting fondness for finery in dress and surroundings. According to them, he had exceptional qualifications as a player, and was hooted and jeered at in the theatre only from a malice as stupid as it was unfounded. His ill-success in one instance they gravely ascribe to an unwillingness among a conservative audience to accept new readings. They are unable to perceive—for a sense of humour is apparently denied to them—that on their own showing he must have cut a supremely ludicrous figure on the stage, and they are equally blind to the fact that many of his acts were in the worst possible taste. The memoirs and journals of the time yield abundant testimony on the subject; but Messrs.

Robinson, whose candour and ingenuousness may be taken for granted, have not thought it necessary to push their researches very far.

FREDERICK HAWKINS.

The Rauzat-us-safa; or, Garden of Purity. Containing the Histories of Prophets, Kings, and Khalifs. By Muhammed bin Khâvendshâh bin Mahmûd, commonly called Mirkhond. Part I., Vol. I. Translated from the Original Persian by E. Rehatsek, and called by him "Sacred and Profane History according to the Moslem Belief." Edited by F. F. Arbuthnot. (Printed and published under the patronage of the Royal Asiatic Society, 22, Albemarle Street.)

AN attempt to revive the Oriental Translation Fund should command the hearty support of the entire community. The old Fund, which counted George Sale among its founders, worked well for fifty years, publishing translations from fifteen different languages, and then collapsed from apathy, neglect, and want of money. It is now proposed to reinstate it, and the volume before me is the first of the new series.

The connexion of England with her Eastern possessions is to-day much closer and more important than it was in 1828, when the original society was started. Englishmen have been reproached, perhaps not altogether unjustly, with their indifference in Oriental matters, and for neglecting to acquaint themselves with the literatures, religions, and modes of thought of those Eastern races, so many of whom are their fellow subjects. Surely more advantage can be derived from the perusal of able translations of the great books of the East than from renderings, frequently hurried and unsatisfactory, of ephemeral foreign novels now unfortunately so much in vogue. Our thanks then are due to Mr. E. Rehatsek for his excellent translation, and to Mr. F. F. Arbuthnot for his careful editing, of this first volume of Mirkhond's work.

The selection appears to be particularly happy. The *Rauzat-us-safa*, not hitherto translated, at any rate in its entirety, into any European language, contains the Moslem version of our Bible stories, beginning with the creation of Genii before Adam and ending with the death of Aaron. It therefore appeals equally to the Orientalist, to the theological student, and to the general reader.

"No work of this kind," observes Mr. Rehatsek in his Preface, "is more popular or more highly esteemed than the *Rauzat-us-safa* fi sîret-ulambîâ va ulmulâk va ulkhulâfâ, generally called 'The Garden of Purity, containing the Histories of Prophets, Kings, and Khalifs.' The word 'Rauzat' means literally a garden; but usage has in all Mohammadan countries, as well as in India, assigned to it the signification of *mausoleum* surrounded by a garden or park. The word 'sa'fa' is a plural, meaning pure, holy, and by extension illustrious. Hence the more correct translation of the above title would be as follows: 'Mausoleum of Illustrious Men, containing the Biographies of Prophets, Kings, and Khalifs.'"

The author, Mr. Arbuthnot informs us, was born in A.D. 1432, and belonged to a family of Sayyids settled for many generations in Bukhara. His father, Sayyid Burhan-ud-Din-Khâvend Shâh, a man of great learning and piety, left that place for Balkh, where he died. Mirkhond himself spent most of his life in Hirat, writing his book, under the patronage of the Amir, A'li Shir, and died there, A.D. 1498.

Although, as already remarked, no European translation exists of the *Rauzat-us-safa*, extracts from it have been done into Latin, English, French, and German, ranging from 1662 to 1850. The volume before us is but an instalment, and a small one, of Mirkhond's voluminous work; but it is proposed to publish in six volumes the whole of the two first parts of his history, an enterprise of no mean importance.

The Garden of Purity then runs parallel with our own sacred history; and in it will be found the lives of Adam, Cain and Abel, Noah and his sons, Abraham, Isaac, Ishmael, Jacob, Joseph, Job, Moses, and Aaron, &c., told frequently at greater length and with fuller details than in our own Bible. It holds, in fact, with respect to the Old Testament somewhat the same position as the work of Josephus does to the New, although undoubtedly worthy of greater credit.

It would be an interesting task to compare the Hebrew and Persian versions of the patriarchal histories and to offer side by side extracts from the Bible and *The Garden of Purity*. This would, however, lead me too far, and I must be content to recommend warmly to my readers a careful study of the *Rauzat-us-safa*.

H. S. ASHBEE.

NEW NOVELS.

Peggy's Perversity. By Mrs. Conney. In 3 vols. (Hurst & Blackett.)

Unless! By Randolph Haines. (Blackwoods.)

A Matrimonial Mixture. By C. J. Hyne. In 3 vols. (Ward & Downey.)

A Merciful Divorce. By F. D. Maude. (Trischler.)

The Mystic Serpent. By Saumarez de Havilland. (Iliffe.)

Won by Honour. By Vanda. (Digby & Long.)

Violin and Vendetta. By T. I. S. (Bristol: Arrowsmith.)

Deck-Chair Stories. By Richard Pryce. (Ward & Downey.)

MRS. CONNEY'S new novel is one of those stories which are written expressly for young women, and which, therefore, cannot apparently be condensed into less than three volumes. There is plenty of feminine irrepressibility in it; and Peggy the heroine is one of those attractive self-willed girls, who get into and out of endless scrapes, and who are therefore supposed, or at least said, to be typical. She is in love with Roger Middleton, and Roger Middleton is in love with her. But she is jealous of what seem to be Roger's scandalous attentions to Blanche Treherne, the wife of her half-brother, by

whom he (Roger) had been declined with thanks when he was a youngster. As a matter of fact, Blanche is a dipsomaniac, and Middleton is helping her husband to prevent anything like an exposure of her failing in the society among which they move. Peggy discovers Roger's self-sacrifice on the altar of friendship, but is literally burnt in making the discovery. As a consequence, she has to content herself with "sweet tea-gowns" in place of "the square-cut evening frocks, in which, as Blanche had very truly said, she looked her best." As, however, Roger returns to her, Peggy Treherne is not inconsolable. Add to this plot country gossip of the clericalised sort, and the talk of a number of well-to-do people who are troubled not about "ideas" but about horse-racing, and *Peggy's Perversity* is given in a nutshell. Although in parts rather absurd and even tedious, it is very readable.

Unless! is a clever story by a writer who is rather too obviously a clever fellow. Up to a certain point—the point where Kate Clinton goes through the form of a marriage with Paul Hunter—it is admirable and even masterly. The railway accident which literally throws the two young people together, and the events which lead to the jilting of Stuart Ainslie by Kate, are all worked up with a skill which is decidedly superior to that displayed by the ordinary writer of fiction. But Kate's refusal to live with her husband is simply a senseless piece of eccentricity which spoils *Unless!* as a story. It contains, however, some excellent character-sketches. Kate's father, shrewd, sensible, and remorselessly resolute, is a very careful study, and it is impossible not to have some sympathy with Stuart Ainslie, in spite of his bad behaviour, especially towards the close of the story. He is a good specimen of the spoiled but not altogether bad young man.

As a study in odious social vulgarity, *A Matrimonial Mixture* is a considerable success, even though it is too long drawn out, and though its plot is in parts too farcical. There seems no good reason why the two sets of lovers in it should not "hit it off" in the first volume, instead of contracting absurd engagements to break them off in the third. Maurice Veyn is a contemptibly selfish creature; but it is hardly possible not to entertain a sort of sneaking respect for Olive Stubbes, who marries him to accomplish her social ambitions. She is almost as devoid of soul, and as willing to attain her ends by means of her physical charms, as M. Zola's Nana herself. But she is clever and resolute, and her efforts to stamp out her hereditary vulgarity, even to the extent of getting rid of her patois, are emphatically "worthy of a better cause." Dicky Devereux, who makes up to Miss Stuart for her disappointment, is rather too much of a goose in the first two volumes, and too much of a n. of sense and a gentleman in the third. One gets tired, too, of some of the minor characters in the story—especially the Jownzes—although the courtship of Mrs. Jownz and the Rev. Nathaniel Raby would make an excellent bit of farce on the stage. As a study in that vulgarity, which, as has

already been said, *A Matrimonial Mixture* so mercilessly and so realistically depicts, Olive's brother Sam is perfection.

A Merciful Divorce is ostensibly, and even ostentatiously, a story of "society," and of what are termed its "sports, functions, and failings." As is the fashion with books of this kind, it represents this society in a very bad light. There is not a person in the book who has what Carlyle would term "the brain of a moderate-sized rabbit." Had, in particular, Arthur Gerrardine been possessed of such an organ, he would never have married so silly and selfish a creature as Fanny Banning; while even she, had she been so endowed, would not have deserted Arthur, to whom she is as much attached as she really could be to any one, for the boy Trelane who can only give her dresses. The quotations, chiefly from Byron, that are prefixed to the chapters are the best things in *A Merciful Divorce*, but then the chapters are not equal to the quotations.

Mr. Saumarez de Havilland, in the preface to his story, informs the constituency which he describes confidently as "my readers" that, "marvellous as some of the incidents may seem, they are founded on facts, and are the results of individual experiments." Had one not had Mr. de Havilland's very decided word for it, one would have come to the conclusion that *The Mystic Serpent* was a very elaborate and, on the whole, ingenious gibe at the modern craze—or "revelation"—of Theosophy. The Club of the Undiscovered Murderers is a conception which, had it not been a serious one, would have been worthy of Mr. Stevenson himself. As things are, the uninitiated in "the mysteries," at least if they happen to be familiar with sensational fiction, will find a certain amount of pleasure in glancing over Mr. de Havilland's choice assortment of murders. The final duel between Professor Sergius and the Rajah of Kolahbund is one of the best things of the kind that have taken place even in fiction. But as *The Mystic Serpent* is obviously written only for the faithful, ordinary criticism is out of place, if indeed it is not essentially an outrage.

There is really no excuse for the publication of *Won by Honour*. The plot, which is full of murders committed by an aristocratic scoundrel whom the veriest tiro in Scotland Yard would have no difficulty in capturing, is absolutely grotesque; the action moves between England and Spain in an altogether unaccountable fashion. There is indeed hardly anything human in it, except the "gentle suggestion" of "the wing of a chicken and some sparkling hock" to the Earl by his steward, and the answer of the Earl to the steward, "Ruthven, your shoes creak horribly; is there no cure for this distasteful discord?" The author has evidently intended to write an old-fashioned story in an old-fashioned style, but has totally failed. Nor, in spite of his well-meant efforts to portray a "noble character" in his hero Antone, can he be recommended to make another attempt at fiction.

Although it contains a very fair amount of mystery, crime, and punishment, *Violin*

and *Vendetta* is not a good specimen of the better-class shilling dreadful. There is not a sufficient amount of action in the plot; and although there is a connexion between the violin and the vendetta, both of which figure in these pages, it is not sufficiently obvious, and the introduction of agencies of a supernatural character, which in any case is doubtful in a story of a realistic character, is not well managed. That part of the plot which leads up to the murder of the unfortunate violinist Gioacchino drags sadly; and indeed the only thing that redeems the book is the ingenuity of the methods employed to compass the deaths of the assassin and his instigators.

Mr. Richard Pryce is one of the cleverest of the younger novelists who, within the last five years or so, have made their way to the front; there are not above three or four of the veterans of fiction who can command the interest of their readers from the beginning to the end of a story more effectually than the author of *The Quiet Mrs. Fleming*. He sets himself in *Deck-Chair Stories*, the contents of which have already appeared in periodicals, to show that he is quite as much at home in slight as in serious sketches. Nor has he altogether failed. "Vale Place, Pont Street," which very nearly reaches the dimensions of a novelette, is as good, sprightly, and wholesome a story of a woman's triumph over herself, or at all events of the triumph of the spirit of the woman over the spirit of the adventuress, as has ever been published. The designing widow, who plans an escape out of pecuniary embarrassments by means of a good marriage, is a familiar character. But Mrs. Ferrars, who deliberately sets a trap for Cecil Farquhar, and baits it with such attractions as the back of a dinner-dress, which is "one of Corise's triumphs," is a novelty. For she falls into her own trap, being so infatuated with Cecil that she marries him when he has become apparently poor rather than accept a wealthy man who asks her to become his wife. Then her sister Mrs. Mud, who hates her married name almost as much as Lamb's "Mr. H." hated his, is a delightful sketch. In "Princess Poppaea," which is the second of Mr. Pryce's stories, he returns to something very like "the ugly Miss Wetherby" vein; the luckless adventuress who figures in it is undoubtedly well drawn. In some of his very short stories the author does not show to such advantage, because he seems desirous above all things of demonstrating that he is at home in every department of the novelist's art. This is especially true of the rather weak "The Venus of Paris." All things considered, however, this is perhaps the most readable, and in other respects the most remarkable, collection of short stories that has been published this year.

WILLIAM WALLACE.

CLASSICAL BOOKS.

The Seventh Book of the History of Thucydides. The Text newly revised and explained, with Introduction, Summaries, Maps, and Indexes, by H. A. Holden. (Cambridge: University Press.) The pleasant anticipations with which one takes

up a new edition of a classical author, by Dr. Holden, are amply fulfilled in the case of his *Seventh Book of Thucydides*. Dr. Holden's admirable scholarship and his methodical way of working have enabled him to turn out as comprehensive and as lucid an edition of a single book as can be found in any language. The editor of Plutarch's lives of Nikias and of Timoleon was naturally drawn again toward Sicily; and he shows ability in setting forth the military aspects of Thucydides' story no less than in dealing with his involved constructions. There is a good preliminary account of Sicilian affairs, making use, as is fit, of Mr. E. A. Freeman's volumes, but strangely overlooking the brilliant work of Mr. Watkiss Lloyd. The notes usefully supply gaps in the story as told by Thucydides, e.g., on the question of where it was exactly that Gylippos first faced the Athenians (c. 3); but the account of the ἀντηρίδες in c. 36 wants a note as well as a translation to make it clear. As to the text, Dr. Holden has re-collected the Britannicus or Londinensis MS., and gives a list of readings peculiar to it. The disposition of so many scholars at the present day to make texts easier by smoothing out difficult readings is kept well under control; though, in c. 7, μέγιστος is omitted in reference to the suggestion of Holm and Classen. About the three maps we hardly know what to say. They are useful, no doubt, but enough care has not been spent on them. The name Achradine, which Dr. Holden employs, does not appear on the map at all. Syce (Συκή) is transmogrified into something which is neither the Greek nor the English word. Maps and letterpress waver between the forms Helorum and Helorus, Neeton and Neacton. In c. 54, τῆς δὲ τῆς πρὸς τῇ τελευτῇ ἀποδείξεως, Thucydides can hardly have meant "That on the high ground of Epipolæ." The little action referred to (c. 51) had been fought just outside the Athenian lines; and we understand the Athenians to have abandoned Epipolæ before that, and so Dr. Holden says in a note on c. 43. It would probably be better, with Krüger, to bracket τῆς δὲ; and then the remaining words will apply to the Athenian camp on the low ground.

Thucydides, Book II. Edited by E. C. Marchant. (Macmillans.) One of the best series of school-books that we know of—Macmillan's "Classical Series"—has now been extended by an excellent edition of the second book of Thucydides. Mr. Marchant has written a most fresh and interesting introduction to it—for which we are deeply grateful to him—and his notes are solid and valuable. We are anxious to do Mr. Marchant the justice of saying this, because we have to add that he expresses a view from which we dissent *toto coelo*.

"It is just possible that Thucydides, at his death, left a certain number of blunders in his work, due to mere oversight, which he would have removed had he lived to read it through again. It is an editor's duty to remove them, if they exist, just as he would correct the misprints in a new edition of a modern book."

Now by blunders here we understand Mr. Marchant to mean cases of grammatical irregularity and harshness of phrase or construction; and we cannot concede that it is an editor's duty—or, indeed, compatible with his duty—to "remove" anything which he has fair reason to suppose came from the pen of his author. An old writer may be modernised, as he may be Bowdlerised; but in either case the resulting prose or verse is not what he wrote. We are glad to say that Mr. Marchant's bark is worse than his bite, and that he has taken few liberties with the text; but the mere statement of such principles calls for protest. Moreover, part of the use of reading Thucydides consists in his irregularities of expression. The consideration of why and how he fell into them is

one way of learning to write good English and to be exact in thought. *Densus et brevis et semper sibi instans*, said Quintilian of him; and the first two epithets explain the third. His frequent harshness is not due to mere oversight, but to his struggling to express himself in an unwonted manner. After all, inaccuracy of speech is the rule, accuracy but an exception. Even if we only listen to our own countrywomen talking in the omnibus, we shall see that there is much more cause for wonder in the fact that Herodotus wrote straight than in the fact that Thucydides wrote crooked; and all wonder ought to disappear when we remember what Thucydides was and when he wrote. Here was a man who had much to say, and who did not wish to be long-winded, who was trying to write in a periodic style, and who had never had the opportunity of reading anything of the sort before. We might as well expect Pope's predecessors to have written verse with all the polish of Pope. To take to pieces and to explain the wonderful sentences of Thucydides is one thing, to reduce them to order is another: the first is a legitimate occupation, the second breaks all the laws of the game. If, when an editor has accomplished the former task, he has still energy left, he had better, instead of attempting the second, try to explain why the irregularities, which are scarcely more common in Thucydides than they are in Plato, are so harsh and jarring in the one writer, while in the other they occur so smoothly that they are not always discovered.

The Protagoras of Plato. Edited by B. D. Turner. (Percival.) This is, if we mistake not, the first English edition of the *Protagoras* which has been published since that of Mr. Wayte; and as the latter, good as it was, is now more than a quarter of a century old, it was quite time that stock should be taken of what has been done in the meanwhile (chiefly, though not entirely, by German scholars) for the study of Plato in general, and of the *Protagoras* in particular. If (of which we have great doubts) Plato is a suitable book for boys to read at all, this is certainly a good dialogue to begin on. Its brightness, the little touches of humour in it, the proud spirit going before a fall, and the unavailing struggles of the sophist to escape from his tormentor, relieve the reading of a dialogue which postulates a maturity and a familiarity with Greek ideas rather in excess of what young students usually bring with them. Mr. Turner has done what he can—and that is a great deal—to put even the youngest of his readers in a position to do justice to the work. He has produced an excellent school edition, abounding in help on every side, while he has judiciously refrained from giving overmuch aid in the way of translation. His study of the Greek of the dialogue is very minute and full—though, perhaps, the unusual attraction of *ais from the nominative* in 353 B (δοκεῖ ἐμμένειν αἷς ἀπὸ τοῦ ἡμῶν) deserves a note. We observe that the English of the Introduction is occasionally rather loose, as on p. 6, where "he" is alternately Plato and his commentator, Herr Schöne; and we wonder how the reference on p. 134 to Cicero ("Ep. in Senecam post red.") ought really to read. But in the graver matters of the commentary, there is little to dissent from. The metaphor, in 329 A—B, is surely misunderstood in rendering it "Protagoras knows how to answer a question—unlike the ordinary orator, on whom a question has the same effect as a finger laid on a sounding vessel." A finger so laid produces silence; and what Socrates says is that Protagoras is not the man to go off with a long speech on being asked a question, as bronze vessels on being struck go on ringing till someone stops them; he can answer briefly and to the point. Mr. Turner has based his text on the

recensus of Schanz, and he has provided an unusually full and well-classified index.

Loculi: a Junior Latin Reading-book. By F. D. Morice. (Percival.) Mr. Morice is well known for his *Attic Stories*—the best collection of the kind in Greek for boys. The success of that has encouraged him and Messrs. Percival to try an analogous Latin Reader. We should say, firstly, that in the nature of the case, Greek stories are better than Latin; and, secondly, that, in the matter of a Latin Reader, Mr. Morice has a more substantial number of rivals in the field. His book consists of 146 stories leading up to Latin authors; some ordinary notes; some sentences (pp. 99-122) for translations into Latin; and lastly, a vocabulary—the latter part being supplied by Mr. H. R. Heatley, and evidently compiled with care. The print is good, and the stories, though some of them are somewhat hackneyed, are fairly interesting. But a book of this kind needs to be specially attractive, and this quality is absent. We think, too, that there are some minor flaws to be amended: e.g., on p. 29, §75, it is a pity to teach boys to use *utrum* without an alternative; and, in the same section, *balneus* requires a note to explain why it is not neuter, as in the vocabulary. Can stories 86 and 146 be called "really Latin" (Pref. p. v.)? and why, in 36, are *sensim* and *beluac* put at the ends of their respective sentences? and should not *redibo* (ib. l. 9) be *rediero*? and, in the first sentence of 37, is there any emphasis to justify the place of *diligentius*?

Aristote: la République Athénienne. Traduite en français pour la première fois par Th. Reinach. (Paris: Hachette.) This little pamphlet is something more than a mere translation. It contains a bold and rather Procrustean attempt at reconstituting the text.

"Mots altérés, phrases transposées, bévues et lapsus n'y sont pas rares; souvent des gloses explicatives ont expulsés les termes originaux ou s'y sont installés à côté d'eux; enfin, chose plus grave, des morceaux tout entiers, empruntés sans doute à un ouvrage antérieur sur le même sujet, mais de mince autorité, ont été insérés dans le texte à leur place chronologique, sans égard pour les contradictions criantes qui en résultent. Ces interpolations, qui constituent de véritables fraudes historiques, ont été reléguées au bas des pages de notre traduction."

By this easy method disappears, as M. Reinach says, the chief reason against ascribing the work to the paternity of Aristotle. But, like the modern doctrine of "adscripts," it would leave us something very unlike our traditional texts. In pursuance of it, M. Reinach declares the words τῆς πρὸς Δράκοντος in c. 3 to be interpolated; all c. 4 to be interpolated, except the sentence about Drakon and Aristachmos, which belongs to c. 1; and καὶ νόμους ἐθηκε in c. 6 to be out of place; καθάπερ διήγητο καὶ πρότερον in c. 7 to be interpolated; and so on, till the new treatise is gradually robbed of most things which made it striking. The translation is well done; and M. Reinach wisely prefixes to it a rendering of the five fragments (taken from Rose's collection) which seem to belong to the chapters lost at the beginning of the British Museum papyrus. At the end of c. 20 he may perhaps be right in making τῶν Ἀλκιμανδίδων a partitive genitive with Κήδων (cf. c. 17, Ἀρχίνοιο τῶν Κυψελίδων), not governed by πρότερον, as Mr. Kenyon's recently published translation takes it. Mr. Poste evades the question.

Griechische Lyriker in Auswahl für den Schulgebrauch. Herausgegeben von Alfred Biese. (Leipzig: Freytag; London: Williams & Norgate.) There is no doubt that our school education unduly neglects Greek lyric poetry. Choruses are really too hard, as a rule, to serve as a good introduction; the elegiacs ascribed to Tyrtaeus, and many of the earlier poems of the

Anthologia, are far better fitted for the purpose. We should criticise Herr Biese's collection as combining the straightforward with the really difficult too freely: a Pythian Ode (pp. 47-52) is too hard for the purpose. But, in a little and clearly-printed book of 90 pages, Herr Biese has put together a considerable number of the gems of Greek poetry. In our judgment his book would form a pleasant interlude in the somewhat monotonous programme of English classical school books. On page 80, line 3, should not *μῦθος* be *μῦθος*?

NOTES AND NEWS.

IT is announced that Sir Mountstuart Grant Duff and Mr. Whitley Stokes have undertaken to write a memoir of the late Sir Henry Maine.

MRS. GRIMWOOD'S book is to be published immediately by Messrs. Richard Bentley & Son, in one volume, with illustrations. It will be entitled *My Three Years in Manipur, and Escape from the Recent Mutiny*.

MR. J. S. ELLIS'S Shelley Concordance is in type as far as SH, and will be ready early in the poet's centenary year, 1892.

MESSRS. PERCIVAL & Co. will publish in December *Summer Rambles round Rugby*, by Mr. Alfred Rimmer. This volume, though dealing primarily with Rugby itself, will contain an account of the numerous places in the neighbourhood possessing historical or antiquarian interest, such as Coventry, Ashby, St. Legers, Coombe Abbey, Oakham, Stamford, Dunchurch, Kenilworth, and Leamington. The chapter on Rugby School has been contributed by the Rev. W. H. Payne Smith. The book will be illustrated with seventy-five reproductions of original drawings by the author, and will be printed on specially-made paper by Messrs. T. and A. Constable, of Edinburgh.

MESSRS. PERCIVAL & Co. have in preparation a series entitled "Periods of European History," written for the most part by the younger generation of historical students at Oxford, under the general editorship of Mr. Arthur Hassall. The object of this series is to present in separate volumes a continuous account of the general development of European history, and to deal fully and carefully with the more prominent events in each century. The volumes will embody the results of the latest investigations, and will contain references to and notes upon original and other sources of information. The following volumes have already been arranged for:—Period (1) 476-987, by Mr. C. W. C. Oman; (2) 987-1272, by Prof. T. F. Tout; (3) 1272-1494, by Mr. R. Lodge; (4) 1494-1610, by Mr. E. A. Armstrong; (5) 1610-1715, by Mr. H. O. Wakeman; (6) 1715-1789, by Mr. A. Hassall; (7) 1789-1815, by Mr. H. Morse Stephens.

The first three volumes of Cassell's "International Series" are now nearly ready for publication, and will be issued in a few days. They consist of *The Story of Francis Cludde*, by Mr. Stanley J. Weyman; *The Faith Doctor*, by Dr. Edward Egglestone; and *Dr. Dumany's Wife*, by Maurus Jokai. Each of these books will contain matter equal to the usual contents of a three-volume novel, and will be issued at 7s. 6d. net.

MR. JOSEPH HATTON'S *Princess Mazareff*, which follows in the wake of the ninth edition of *By Order of the Czar*, will be published simultaneously in New York and London on November 10. The London publishers are Messrs. Hutchinson.

The Big Bow Mystery, the sensational story by Mr. J. Zangwill, with which the *Star* made a new departure in August, will be published in a few days in volume form by Messrs. Henry & Co.

MESSRS. EASON & SON, of Dublin, will shortly publish a volume of Historical and Legendary Poems, by Mr. T. D. Sullivan, entitled *Blanaid*. They are founded on Gaelic tales of the pre-Christian period, in which Cuchullin and his "Red Branch Knights" are the leading characters.

MESSRS. PERCIVAL & Co. announce a new series, to be called the "Pocket Library of English Literature," edited by Mr. George Saintsbury. The first volume will consist of selections (in almost every case of considerable length) from Mrs. Radcliffe's four chief novels—*A Sicilian Romance*, *The Romance of the Forest*, *The Mysteries of Udolpho*, and *The Italian*; from Mat. Lewis's *Monk*, and from Maturin's *Melmoth*. It will thus give a representation of the most striking examples of those tales of terror or mystery which were so popular at the end of the last century and the beginning of this, but which have now, with one or two exceptions not included in the book, almost entirely fallen out of general reading. The next five volumes will be: (2) an anthology of political verse from Skelton to the present day; (3) the most remarkable passages of Defoe's minor novels; (4) representative political pamphlets by Halifax, Defoe, Swift, Burke, Sydney Smith, Cobbett, and Sir Walter Scott; (5) a collection of seventeenth-century lyrics; and (6) one volume of characteristic Elizabethan or Jacobean pamphlets or tracts by Lodge, Greene, Breton, Harvey, Nash, Martin Marprelate, and Dekker.

WE may add that Messrs. Richard Bentley & Son also have in the press a reprint of *Melmoth*, in three volumes, to which will be prefixed a memoir of the author.

MESSRS. LUZAC & Co. will publish shortly a revised and enlarged edition of Sir M. Monier-Williams's *Indian Wisdom*.

THE Early English Text Society is reprinting Dr. Furnivall's edition of the Hymns to the Virgin and Christ, the Parliament of Devils, &c., from the Lambeth MS., with which the text has been collated afresh.

THE first number of the *Educational Review*—with which *Education* is incorporated—will appear on November 2. It will deal with education in all its branches, university, secondary, and elementary. The articles will, where possible, be illustrated. There will also be a chronicle of the educational events of the month, recorded by Mr. Reginald W. Macan for Oxford, Mr. Oscar Browning for Cambridge, and the general editor; together with notices of new books, &c. Among those who have promised to contribute to the first number are:—Mr. Walter Wren, Mr. J. R. Diggle, Prof. Skeat, and Mr. M. E. Sadler.

SIR GEORGE DOUGLAS is to contribute to the new volume of the *Scots Magazine* a series of "Border Tales." The first, entitled "The Nabob: a Story of a Scotch Marriage," appears in the November number, which will also contain an article on "Carlyle and Kirkcaldy."

SOME little while ago it was announced in the ACADEMY that Mr. Henry Littlehales had undertaken to reproduce in facsimile the Durham Book of Life. We now regret to hear that, after going so far as to have every page of the MS. photographed, he has been compelled to abandon the work, for the following reasons:

"The binding does not in all cases permit the whole page to be photographed; the ink discolouring the vellum and showing through from the other side of each of the earlier leaves prevents the writing from standing out clearly in the reproduction, though the distinction between penmanship and discolouration is in the original clearly discernible; the leaves, in many places drawn and puckered, appear in the reproduction with every irregularity represented in black, the black

mingling with and obscuring the writing; the names at times fail to appear in the reproduction, due probably in a measure to the presence of gilding."

MR. GLADSTONE has addressed a letter to Mr. Hall Caine, containing the following passage: "I congratulate you upon *The Scapegoat* as a work of art, and especially upon the noble and spiritually-drawn character of Israel."

MESSRS. LUZAC & Co. have printed a Catalogue of much interest to Anglo-Indians, containing the chief part of the library of the late Sir Henry Yule, which they offer for sale.

MESSRS. SOTHEBY will be engaged in selling throughout next week the library of Mr. John Warwick, which is chiefly notable for containing a number of choice illustrated volumes, such as Young's *Night Thoughts* with the designs of Blake.

A SERVICE in commemoration of the founders and benefactors of Westminster School will be held in the Abbey, on Tuesday, November 17, at 8.30 p.m. The service will be in Latin, with the special psalms and the Te Deum set to Gregorian music. After the service the head master and the masters will hold a reception in the great schoolroom.

MM. A. CARRIÈRE and S. Berger have reprinted, from the *Revue de Théologie et de Philosophie*, an article upon the third or apocryphal Epistle of St. Paul to the Corinthians (Paris: Fischbacher). This epistle, together with the letter from the Corinthians to St. Paul to which it is an answer, has hitherto been known only in an Armenian version, which has recently been discussed by Prof. Vetter of Tübingen, and Prof. Zahn of Leipzig. The general opinion has been that it comes from a Syriac original. But M. Berger was fortunate enough to discover last October, while studying in the Ambrosian library at Milan, a Latin version of both letters, in a Latin Bible of the tenth century. This Latin version is here printed, based upon a careful collation of the MS., which is not very legible, and also somewhat mutilated. The importance of the discovery arises from the fact that this Latin version is evidently derived from a Greek original, which profoundly alters the conditions of the problem.

UNIVERSITY JOTTINGS.

CANON PAGET has been appointed by the Crown to the Deanery of Christ Church, when that office shall become vacant after Christmas by the resignation of Dr. Liddell.

THE proposal to appoint a syndicate at Cambridge to consider the question of "compulsory Greek" was rejected on Thursday of this week by a majority of 525 to 185 votes.

MR. PERCY GARDNER, Lincoln professor of archaeology at Oxford, has written a book entitled *New Chapters in Greek History: Historical Results of Recent Excavations in Greece and Asia Minor*. It will be published by Mr. John Murray, with illustrations.

THE library syndicate at Cambridge have submitted a report to the senate, recommending that a charge of one guinea a year be made for the admission to the library of regular readers who are not members of the university. It appears that the number of such readers has increased during the past twenty years from about 40 to 180; and that, as a consequence, members of the senate frequently complain that they are unable to find a seat. This charge is not intended to apply to students from a distance who desire specially to examine MSS. or other rare books.

MRS. WOODS, the wife of the president of Trinity, will deliver a lecture upon "Shelley,"

on Friday next, in aid of the funds of the Oxford Association for the Education of Women.

At the annual meeting of the Russell Club, to be held at Oxford on Monday next, Mr. G. Bernard Shaw, of the Fabian Society, will give an address upon "Some Alternatives to Social Democracy."

MR. BUCHAN, university lecturer in geography at Cambridge, is delivering a course this term upon "Physical and Chemical Geography, with special reference to Land Surfaces and their Development under Climatic and other Agencies."

MR. ARMITAGE is delivering a course of lectures at Oxford, at the Taylor Institution, upon "Seventeenth-Century French Literature."

ACCORDING to the returns of the Registry, the total number of matriculations at Cambridge this term is 858, showing a decrease of eleven when compared with last year, and of no less than ninety when compared with 1889. The decrease seems to be most marked at St. John's, Gonville and Caius, Pembroke, and Trinity Hall; while the increase is largest at Selwyn Hostel, Jesus, Queens, and Sidney Sussex.

THE *Oxford Magazine* for this week prints the list of non-collegiate freshmen, who number seventy, as compared with thirty-nine at Cambridge. But the most interesting feature about the list is the former places of education. No less than eight come from the United States, two from Melbourne, two from India, one from Russia, two from the Blind College, Powyke, and about ten from various universities or provincial university colleges in Great Britain.

PROF. ALTHAUS commenced on Wednesday of this week, at 8.30 p.m., at University College, Gower-street, a course of five lectures on "Modern German Literature." The public are admitted without payment or ticket. The lectures, we may add, are delivered in German.

A COMMITTEE of the council of the University College of Wales, Aberystwyth, are issuing an appeal to friends of higher education generally to assist in providing a permanent hall of residence for their women students. In 1887 a hall was established to meet their needs, and Miss E. A. Carpenter was appointed lady principal, residence being made compulsory. A large lodging-house on the promenade was hired, when 11 women students entered. Their number has now increased to 40, residing in two hired houses. The women's side, at first an experiment, is now an integral and very successful part of the college, and the erection of a permanent hall of residence has become absolutely necessary if the women are to work under the most favourable conditions. A suitable freehold site is available on the sea-front adjoining the college, and between £6000 and £7000 will be required to purchase the ground and erect the building.

ORIGINAL VERSE.

THE LANGUAGE OF THE SEA.

WHERE'er, beneath the scudding clouds,
The good ship braves the blast
That, roaring through the quivering shrouds,
Flies furiously and fast—
Where Stars and Stripes and Union Jack,
To every sea-gull known,
Carver along the ocean's track,
Our English holds its own.
Our English tongue to every shore
Flies onward, safe and free;
It creeps not on from door to door,
Its highway is the sea!

Oh! glorious days of old renown
When England's ensign flew,
Nail'd to the mast, till mast fell down
Amid the dauntless crew—
When Rodney, Howe, and Nelson's name
Made England's glory great,
Till every English heart became
Invincible as fate.
God rest the souls of them that gave
Our ships a passage free,
Till English, borne by wind and wave,
Was known in every sea!
Our ships of oak are iron now,
But still our hearts are warm;
Our Viking courage ne'er shall bow
In battle or in storm.
Let England's love of freedom teach
The tongue that freemen know,
Till every land shall learn the speech
That sets our hearts aglow.
Long may our Shakspeare's noble strain
Float widely, safe and free;
And long may England's speech remain
THE LANGUAGE OF THE SEA!

WALTER W. SKEAT.

MAGAZINES AND REVIEWS.

THE current number of *Mind*, which completes the sixteenth year of its existence, is noticeable for the retiring editor's "Valedictory." Prof. Croom Robertson has reason to be proud of the position which by dint of years of patient effort he has secured for the journal. There is a good deal to show that psychology is attracting a wider class of students in this country; and the value to such of a journal like *Mind*, which keeps its eye on all the varied activities of the psychological field, is incalculable. The amount of experimental work now carried on in Germany and elsewhere, the reports of which are often difficult of access, makes it absolutely necessary to the student to consult a periodic summary of results. All diligent students of the science have found in *Mind* constant aid. It is to be hoped that the same will apply to the journal under its future management. The list of supporters looks, perhaps, just a little too academic, in a country where psychology has to a considerable extent been the work of laymen; but if the selection of names means that the two older universities are going to make the science a serious pursuit everyone interested in its success will be thankful. A word or two must suffice on the contents of the present number. Mr. G. F. Stout, the new editor, follows up his studies on the cognition of reality by an essay on "Belief." The chief point of the paper seems to be that reality is always cognised through opposition to our activity, bodily or mental. Ingenious as it is, the article does not do justice to many sides of its subject. Indeed, it is less a psychological account of the characteristics and genesis of belief than an analysis of the idea of reality. Mr. H. R. Marshall continues his discussion on "The Physical Basis of Pleasure and Pain." He argues skilfully that pleasure and pain are connected with excess and defect of reaction above or below stimulus. Some of the conclusions drawn are striking; yet the whole study, able as it undoubtedly is, leaves the impression left by its predecessors, that the attempt to bring all the phenomena of pleasure and pain under a single quantitative principle has to resort to a humiliating amount of forcing. Mr. J. Donovan makes the timely suggestion that instead of deriving music from speech, with Mr. Spencer, we ought rather to trace back language to a primitive musical utterance. According to the essayist, this may be done by supposing the first music to have been social and festal, the expression of "communal interests," the outcome of play excitement, and the concomitant of dance movements, more or less mimetic of

common actions completed or to be done. In this way tones might, he supposes, come to be connected with particular actions, and so pass into the verbal phase, by embodying those concepts of action which, according to recent philological research are, at the basis of known languages. The idea is interesting, but evidently very incomplete. Thus, no attempt is made to show how mere tonal differences, i.e., differences in the pitch of the primitive song-elements, would be transformed into articulate differences. Mr. Spencer clearly has an advantage here. He can discover a rudiment of musical character in speech, but Mr. Donovan fails to discover, in his prelingual song-music, the rudiment of articulate differentiation.

THE October number of the *Imperial and Asiatic Quarterly Review* is almost entirely devoted to the recent Oriental Congress. It forms a bulky volume of more than 350 pages, together with some half-dozen illustrations. First, we have a detailed report of the proceedings of the Congress from day to day, with a summary of the several papers that were read. Then follow some of the papers printed at length, among which we may specially mention that by Mr. W. M. Flinders Petrie upon "Epigraphy in Egyptian Research." Dr. Bellew again repeats his extraordinary attempt to discover Greek names among the tribes of Afghanistan: Prof. Darmesteter, it may be remembered, is doubtful even about the identity of the *Nārvus* of Herodotus and the modern Pakhtun. In a paper of somewhat similar character, the Rev. Dr. J. Edkins endeavours to refer many Indo-European words to Tartar roots. Sir M. Monier-Williams states his views on the transliteration of Oriental languages; and there are two communications upon the encouragement of Oriental research at English and Scotch universities. We may also mention that Sir J. Drummond Hay adds the weight of his authority to Mr. Haliburton's assertion that dwarf-races exist in Morocco. There are also a few articles not directly connected with the Congress. The case of Col. Grambscheffsky's explorations in the Pamir is presented from his own point of view; Sir E. N. C. Braddon writes about the early history of Tasmania; and a story of the late Sir Walter Elliot forcibly recalls the recent tragedy at Manipur.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CARO, Madame E. *Amour de jeune Fille*. Paris: Calmann Lévy. 3 fr. 50 c.
CHILD, Théodore. *Les Républiques Hispano-Américaines*. Paris: Librairie Illustrée. 20 fr.
FROEBEL, J. E. *Lebenslauf*. 2. Bd. Stuttgart: Cotta. 12 M.
GENELIN, P. *Unsere hübschen Epen u. ihre Quellen*. Innsbruck: Rauch. 1 M. 50 Pf.
MANITIUS, M. *Geschichte der christlich-lateinischen Poesie bis zur Mitte d. 8. Jahrh.* Stuttgart: Cotta. 12 M.

THEOLOGY, ETC.

- BASSESMANN, H. *Geschichte d. evangel. Gottesdienstordnung in badischen Landen*. Stuttgart: Cotta. 4 M.
KUNTZE, J. *Die Gotteslehre d. Irenæus*. Leipzig: Dörfling. 1 M. 20 Pf.
SPITTA, F. *Die Apostelgeschichte, ihre Quellen u. deren geschichtlicher Wert*. Halle: Waisenhaus. 8 M.

HISTORY, LAW, ETC.

- BIERMANN, J. *Traditio facta*. Stuttgart: Enke. 9 M.
BROECKING, W. *Die französische Politik Papst Leos IX.* Stuttgart: Göschen. 2 M. 50 Pf.
CURTIUS, E. *Die Stadtgeschichte v. Athen. Mit e. Uebersicht der Schriftquellen zur Topographie v. Athen v. A. Milchhofer*. Berlin: Weidmann. 16 M.
HEYD, W. v. *Die historischen Handschriften der k. öffentl. Bibliothek zu Stuttgart, beschrieben*. Stuttgart: Kohlhammer. 25 M.
JEAN, A. *Les Evêques et les Archevêques de France 1682—1801*. Paris: Picard. 12 fr.
OERTMANN, P. *Die Volkswirtschaftslehre d. Corpus juris civilis*. Berlin: Prager. 4 M.
TAIGE, G. *Documents historiques relatifs à la Principauté de Monaco. T. III. (1549—1641)*. Paris: Picard. 25 fr.
THORSCH, O. *Materialien zu e. Geschichte der österreichischen Stats schulden vor d. 18. Jahrh.* Berlin: Prager. 3 M.

WERER, M. Die römische Agrargeschichte in ihrer Bedeutung f. das Staats- u. Privatrecht. Stuttgart: Enke. 8 M.
WLASAK, M. Römische Prozessgeschichte. 2. Abt. Leipzig: Duncker & Humblot. 9 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

HEGNER, A. Die Psychologie in Kants Ethik. Freiburg-i.-B.: Mohr. 8 M.
SCHMIDT, F. Studien zur Entwicklungsgeschichte der Pulmonaten. I. Dorpat: Karow. 2 M. 40 Pf.
SEMPER, C. Reisen im Archipel der Philippinen. 2. Thl. 5. Bd. 6. Lfg. Wiesbaden: Kreidel. 24 M.

PHILOLOGY, ETC.

BAAR, J. De Bacchidibus Plautinae quaestiones. Münster: Theising. 1 M.
BORINSKI, K. Grundzüge d. Systems der artikulierten Phonetik zur Revision der Prinzipien der Sprachwissenschaft. Stuttgart: Gieschen. 1 M. 50 Pf.
EICK, Th. Zur neueren Literaturgeschichte der Rolandsage in Deutschland u. Frankreich. Leipzig: Fock. 2 M.
GEORGI, H. Die antike Aeneiskritik, aus den Scholien u. anderen Quellen hergestellt. Stuttgart: Kohlhammer. 10 M.
KÜHN, K. Selbstbiographie d. Q. Horatius Flaccus. Einsiedeln: Benziger. 2 M.

CORRESPONDENCE.

NOTES ON HERO[N]DAS.

British Museum: Oct. 27, 1891.

In answer to Mr. W. R. Hardie's appeal in the ACADEMY for October 17, I send some additional and corrected readings of the papyrus. It will easily be understood that in the more mutilated or defaced portions of the MS. conjecture must precede decipherment, and it is possible that this list may be extended hereafter. Meanwhile, I believe it represents all the cases in which the MS. can be stated to give decisive testimony in favour of conjectures which have already been made, either in the ACADEMY or elsewhere. With conjectures which involve a departure from the MS. text I have here nothing to do:

- I. 3. Punctuate after *θυρη* and *ου*.
4. Punctuate after *προσελθιν*.
6. The ε of *αγγελων* is dotted.
25. The ascript is *κυση*, altered to *κυλικος*, the latter five letters being written above the last three of *κυσης*.
35. The letter before *αι* is η, and the letter before that may be θ.
46. η ημεων.
48. *συνεγγυ*.
50. A χ is written over the κ of *Ματακινης*.
57. *τα σπαραχην ερωτι*.
80. *χητημορουσ τρει*.
- II. 3. *την νην* (see note).
13. *τιου ηλιου*.
17. *λιμων* probably.
73. *φαι* . . .
- III. 19. The letters above the line may be *ελι*, so that the MS. has *δαι* corrected to *δε λι*.
97. *αι ποτιναι*.
- IV. 36. Probably *δεβη[κεν]*.
47. Apparently *διστριαι*.
51. The σ before *κνηση* is dotted.
- V. 30. *ταποψηστρον* is possible. It is not certain that there is a letter between *εμου* and η.
69. *τατι*, and there is room for a small letter, such as σ, before it, but it is not necessary to supply anything.
- VI. 70. *αυται γαρ εσμεν*.
- VII. 8. End ν(?) *καλη*.
9. End ψ. The number of letters missing in these two lines is not quite certain.
38. *τα εργα της τεχνης*.
40. *ων*.
41. *ημεθ(?)ον* or *ημεων*.
42. α(?) *προι*.
46. *νη Ζευς* probably.
50. *τιου η αν νων αυται*.
52. Possibly [α] *γει* (or *λεγει*) *ψευδα*.
54. *νηθεσας*.
61. *ηρας* (consequently delete note).
69. *τουτ ακνι*, probably, and possibly *ου σε ρηδισ*.
72. *εφ ης αλωπηξ νοσσην πεποινηεν*.
109. *ει θεους αναπηνη* probably; *αναπηνη* is not impossible.
129. *θαλπουσ ονεν δει νδον φρονοντα* (see note).

Most of these readings were in the first instance conjecturally proposed, either in print or privately, by various scholars, notably Dr. Jackson, Mr.

W. G. Headlam, Profs. Diels and Bücheler. A few were independently extracted from the MS., and in one or two cases a partially right suggestion led the way to a correct decipherment. Passages in which a conjecture, though practically certain, cannot be verified from the MS. are not included in the list; nor are those in which only a redistribution of the letters is required (e.g., II. 29, 98; III. 67).

It may be mentioned that a facsimile of the whole MS. is in course of preparation, which will enable scholars at once to see in what passages doubt as to the MS. reading is admissible. As a general rule, it may be taken that there is not much doubt as to the MS. readings in columns 8-31, except where it is otherwise indicated in the text or stated in the notes. The defects in the earlier columns are mostly caused by rubbing, which often leaves some slight traces of letters, in the later columns chiefly by worm-holes, which destroy the writing entirely.

F. G. KENYON.

The University, Durham: Oct. 8, 1891.

II. 44-5. K.

*μη προς τε κυσος φησι χω ταπης ημιν
το του λογου δη τουτο ληγης κυρη.*

R. alters 44 into

μη προς τ' ακυρον φησι χω θαλγης ημιν,

changes *ληγης* into *ληγης*, and translates: "For fear both that he (the clerk) say something irrelevant, and Thales get this much of my speech to the good." Would it not be possible to adhere more closely to the MS? We might take the words *προς τε κυσος φησι χω ταπης ημιν* as a parenthetical remark, meaning "in strict confidence," "between ourselves," and expressed in terms appropriate to Battaros's calling. Read *προς γε κισον κ.τ.λ.* Retain *ληγης* in the next line: "For fear this portion of my speech should come in for looting," i.e., be stolen from me.

III. 8. In support of the rendering of *καυ μιν* *η θυρη κειται*, suggested in my last letter, cf. the proverb *οδ ποτ' ισχεν η θυρα*.

III. 74-76 K.

*αλλα ις ποτηρος κοτταλε ωστε και περνας
ουδεις σ επαινεσειν ουδ οκως χωρης
οι μιν ομοιως τον σιδηρον τραγουσιν.*

R. puts a full stop after *χωρης* at the end of 75, and reads *χωρης*. Apparently he feels no uncertainty about the meaning of the last line (for he puts accents on all the words), and even thinks it too obvious to require explanation, for he gives no note. As to 75 he says: "If the reading is sound, the last words must mean 'not even to get rid of you.'" But this would be a very weak repetition of *καλ περιας*. Remove the full stop and read

*ουδ' οκως χωρης
οι μιν ομοιως τον σιδηρον τραγουσιν.*

No one could say a good word for Cottalus, even if trying to sell him, and certainly no one—*ουδεις* does not necessarily mean "not even"—would say a good word for him in the land where mice nibble iron. This is apparently some proverbial or imaginary land of No-where, about which all that can be said is that Cottalus, according to Lampriscus, would fare badly there.

VI. 16. K.

φθισθε νω βυστρα ω[τα] μουνον και γλασσαι.

Read perhaps:

φθισθ' ισθι δρηπτερ' οτα μουνον και γλασσαι.

VI. 44-46. K.

*νηρονουν το πρωτον η τι ταβρα σαι τουτα
ερευχομαι.*

R. reads in 45, *η εστιν αβρα σοι ταυτα*; but does not say how he translates the words. As T is often exchanged for Γ and β for ν (cf. *λαβρα* for *λαύρα*) we might read:

η τι γαυρος ει ταυτα

ερευχομαι;

VI. 47 and 48. K.

μα η μοι εν ευχη

Κερδων ερραψε.

R. reads *μα μη μοι ενειχει*, and translates "do not deafen me with your questions." But might

not *μοι εν ευχη ερραψε* mean "he made it to my order"? The other *βαυβων* was made to order, cf. 92.

VI. 81. K.

ηλθεν γαρ η Βιτατος εν μεσσω δουλη.

Δουλη is nonsense. Cf. 25, *η Βιτατος Ευβουλη* and read *εν μεσσω Ευβουλη*. The original reading was *ΕΝΝΕ ΕΥΒΟΤΑΗ*. First, *MECET* was "corrected" into *MECΘI*, and then *ΒΟΤΑΗ* was inevitably altered into *ΔΟΤΑΗ*. *Δουλη* of course involves a misunderstanding of the action of the mime. From 29 the reader of the mime learns that Eubule borrowed the *βαυβων* from Coritto, before Coritto had even tried it on herself; and now, from 81, the reader learns that Eubule came in just when Cerdon had brought the *βαυβων*—which explains how it was that Eubule managed to carry it off. That Eubule carried it off herself and did not send a slave girl for it is obvious from 30: *η δ' εσπερ εβρημ' αρπασα δαρείτω*. In this connexion I may point out that R.'s reading in 32 and 33, *χητρην τιν' ανθ' ημιν | φιλην αδρειτω ες ταλλα Νοσσις* (K. *Νοσσις* [?]), cannot be right. *Nossis* cannot be the subject of *αδρειτω*. In the first place, there is nothing in the mime that indicates that *Nossis* was a friend of Coritto's. On the contrary, probably Coritto had a particular dislike for her. In the next place *Nossis* had done nothing to deceive Coritto or to incur her displeasure. It was Eubule who pounced upon the *βαυβων* and carried it off, Eubule who lent it *την μη δει*, and Eubule whose friendship Coritto in consequence now renounces—not *Nossis*.

VI. 83. K.

*αυτη γαρ ημεων ημερην τε και νυκτα
τριβουσα τον ονον σκαρην πεποινηεν
οκως τον αυτης μη τετραβολο[υ] κοψη.*

These lines explain how it was that Eubule happened to call just when Cerdon was delivering his goods. But what do they mean? I make the following suggestion for what it is worth. One of the meanings of *ονος* is "spindle" (Hes. *δνος* : *δφ' ου την κροκην νιθουσι*); and, if Homer (*Od. ix. 333*) can use *τριβειν* of Odysseus twirling the stake round in the eye of the Cyclops, Hero[n]das might use it of a woman twirling a spindle. In the next place, Eubule by twirling the spindle made something (*σκαρην πεποινηεν*); and, as she could only have made yarn of some kind or other, and *σκαρια* means nothing but slag, it seems necessary to change *σκαρην* into *στημονας*, or perhaps *στημιον* (3 *ημες καταστημιον η πολυστημιον*, Hes.). The passage will, therefore, mean: "How it was that Eubule came in just when Cerdon was showing me the *βαυβων* was that she has been making yarn night and day with my spindle for fear of spoiling her own." Spindles were made of different materials—wood, bone (the one in the Mainz museum is of bone), and even of metal (Sid. Apoll. *xxii. 197*, "fusi mollitum nesse metallum"). They may, therefore, have been of different strengths for different work—which might account for Eubule's wanting to use Coritto's.

F. B. JEVONS.

P.S.—I have just found on p. 620 of a collection of proverbs (entitled simply *Adagia*, folio, date 1629) the following extract from "Gilberti Cognati Nozarenii Sylloge": "*Ubi mures ferrum rodunt*. Hoc dicitur quum significamus illic oportere esse homines praestantiores ubi mures ferrum rodunt." That settles the reading in III. 75.

Balliol College, Oxford: Oct. 19, 1891.

My notes on Herondas, published in the ACADEMY of October 17, were written in a remote part of Argyllshire, without books to consult or opportunity of revising the proof. With the indulgence of the editor, I wish to add a few further remarks and corrections.

I. 3. I took the *δε* in *εσωδε* to be the termination seen in *οικαδε*, *Μεγαρδε*, &c. I know no other instance of its being affixed to an adverb; but *εσω-δε* seems natural and intelligible.

I. 17-18. [*θαμζε*?] *και μη του χρόνου καταφευδον* [*χρόνος φιλει*] γάρ, Γόλλι, χητρηος άγγειν.

Time is hard upon other people, too, *Métriché* says, thinking of prolonged separation from a

lover. Collis sees in this a reflection upon her own advanced age, and replies *σάλλαυε ταύτα κ.τ.λ.* *ἐπιστάται γὰρ would serve equally well.*

I. 34. Here, and on I. 55, R.'s reconstruction seems to me admirable. *Ὅσις οἷα οἷα!* But is it necessary to depart from the letters of the MS. at all in the latter passage? *ἐκτικός εἰς Κυθήρια*—*ἦν σφραγίς*—untouched in regard to affairs of the heart or the mysteries of Cythera.

I. 53 f. I still think it likely that Pisa (Olympia) was mentioned here, perhaps not in I. 56, but at all events in I. 53. The words *ἐν Ἰσόν* are not quite natural in themselves or necessary in their context.

I. 74. Mr. Hicks suggests *μητρῴης* in the *Classical Review*. Why not *μητρῴης*? "a story which befits one who is mother's them." I had thought of *μυστήριον* as near the letters; but this plain-speaking is not consistent with *Métriché's* general treatment of her visitor.

II. 63. *ἄσπετος* *χρῆμα* *πῶς* *μὴν*. Compare Demosthenes, p. 215, c. *Polyc.* 26: *ἀπὸ τοῦ πῶς γινέται ἔσπετος γὰρ εἶναι Ἀθηναῖος* (said of a wealthy *μέτοικος*).

II. 72. Mr. E. J. Palmer's *πληρὴν* *ἂν ἐξεφύσησεν* (just the sort of phrase which Battaros would use) is supported by *Ar. Thesmoph.* 3: *πρὶν τὸν πληρὴν κομῶν μ' ἐμβαλεῖν* (extreme vexation or distress). *λεηλατήριον*, I find, has been proposed by Mr. Robinson Ellis (in the *Classical Review*). There is an argument in its favour which I have not seen stated—that expressions like *Μυστὼν Λεῖα* were current, implying that an Asiatic was an easy prey. To be despoiled by a Mysian was the depth of degradation, a reversal of the natural order of things. Battaros calls his opponent a Phrygian in I. 37.

IV. 44. *κορκεῖν μέσον*: I should probably have removed in proof anything like a serious suggestion that Mr. Rutherford did not know the meaning of *κόρκινος*. But an editor who so carefully dissembles his acquaintance with such words as *ἐπὶ θυρόν* and *ψαυστά* runs some risk of being misunderstood.

IV. 68. Perhaps *ζῶν* *βλέπουσι* *νημερτῇ* (or *νημερτέα*). *νημερτής*—unerring, veracious, true to nature.

IV. 94-95. I can find no evidence for a genitive with *ἄν* (*αὐτῇ*) *τῆς ἐγγύης* *λῶ*, R, "I too desire health". A quite different interpretation of the passage is possible. The *νεκρόκοιτος*, finding his perquisites rather scanty, stops the departing visitor, and his tone now is less respectful:

ἀντη,
τῆς ἐγγύης, λῶ, πρόσδος· ἢ γὰρ ἰσοῖσιν
μέσον ἁμαρτεῖν ἢ ἐγγίη (?) ἵστί τῆς μοῖρης;

"Give something more, for Hygieia" (in her name, to be hers): can Hygieia (health) be augmented by sacrifices, if she misses her share of them? But I have no evidence to offer for a parenthetic *ἄν* in the sense of "I pray." Mr. Palmer suggests that the *νεκρόκοιτος* is trying to obtain a gratuity for a fellow-servant, who is attached to the neighbouring shrine of Hygieia: *τῇ τῆσδε δούλῳ πρόσδος*: *τῆς ἐγγύης* was an interlinear explanation of *τῆσδε*, and *λῶ* is a surviving fragment of *δούλῳ*. This seems a better solution than "the assumption of a parenthetic *ἄν*."

W. K. HARDIE.

Trinity College, Dublin: Oct. 21, 1891.

I. 74. Read

φέρουσα χάριε· μύθον δὲ μετρήρησι

The *η* and *ι* form a diphthong, as in *γυναικίῳ* VI. 1.

II. 30. Does the MS. absolutely forbid *εὖ* *δημοτῶν* *πρῆσσοντα*?

III. 75. *οὐδεὶς σ' ἐπαινέσειεν οὐδ' ὕπνος χωρεῖς.*

Read *χωρεῖς*, "no one would praise you or your goings on." The iota of the subjunctive does not appear in the papyrus. In I. 88 we have *δοσση*.

IV. 38.

ἔστι τούτο τὸ εἰκόνημα μὴ . . . ἢς δέλοθω

Read *μὴ τῷμης δέλοθω*. The word for *real* as opposed to a work of art is *ἐνυμνος*. Cf. Theocrit. XV. 82, *ὡς ἔνυμ' ἐστάναντι καὶ ὡς ἔνυμ' ἐνδινεύντι*.

IV. 62. Read *τῶργυρεν πύραγρον δέ*.

VII. 59. To avoid a false quantity read *ἀμφι-σφῆρια*. And for the same reason correct I. 102 to *καὶ τέσσαρς μοῖαι ὅστις ἔοιτο δαρείκου*.

R. Y. TYRRELL.

Leatherhead, Surrey: Oct. 17, 1891.

IV. 4-5. . . *ἢς τε χεῖρ δέξῃ φανίς*
Τῷα τε κ' ὡς περ κ.τ.λ.

Keep the form *Τῷα*, which is so given by the MS. all through this piece; and cut out the following *τε*. This is necessary for the metre, *Τῷα* being a proclitic; and removes a difficulty, for if *τε* is kept *Τῷα τε* cannot refer to *ἢς*, but an antecedent must be understood for *ἢς* (e.g., *Aigle* who is not mentioned; cf. the list of Asclepius's children by Hermippus—*Machaon, Podaleirios, Iaso, Panakeia, and Aigle*).

τε may easily have crept in from the line above or below.

IV. 35-6. *τὸν Βατάλην γὰρ τούτον οὐχ ὁρῶν Κύννοι*
ὡκὸς β. β. . . . ἀνδριαντὰ τῆς Μυττωε.

Still another suggestion for *ὡκὸς β. β. . . .* May it be *βέβηλος*. (K. marks five letters missing, but that is not fatal. The suggestions *βέβηκεν*, *βέβαιος* have been made.)

βέβηλος would mean, not exactly *ἀμύητος*, but "unlike a *μύστης*." *Batale* may have been a well-known *Hetaira*; and this would give a good point. Then read *μύστης*. "The notorious *Batale* as a *μύστης*, how unlike the character she is!" *μύστης* seems to be used of women beside the feminine *μύστις*.

IV. 51. *ἐν ἡ το βρεγμα τούτο τωσυροτ, κ.τ.λ.* Taking *βρέγμα* = "pate," and *μῶρη* (antecedent to *ἡ*) or *μῶρη* = "hand"—as the *Saturday Review*—read *τῷσδε*. (I had come to this before seeing Mr. Hicks's suggestion.)

IV. 57. Keep *MS. κοινῇ*; but interpret thus: "A. helped in the carving." *κοινός* = *κοινωνῶν* frequently.

IV. 68. *οὐχι ζῶν βλέπουσιν νημερῶν παντες*. *ζῶν* *νημερῶν* gives no good meaning, and the phrase seems impossible.

I suggest—*ἢ μ' Ἥρην* (= *ταὶ μ' Ἥρην*, a common woman's oath). The *ν* being wrongly joined with *βλέπουσιν*—*νημερῶν* would naturally be written for the unintelligible *νημερῶν*. I had thought of *νημερτῇ*.

A. E. CRAWLEY.

Oxford: Oct. 24, 1891.

"More last words"! In a moment of temporary aberration I thought of the opt. of *ἐπέχχο* as *ἐπεχέχο*, and pointedly changed Mr. Hicks's accentuation of *ἐπέχχο*! May I say that I wrote, just too late to catch the press, a correction of this absurdity?

And may I congratulate Mr. Headlam on pulverizing my criticism of his translation of *τὸ τοῦ λόγου δὴ τούτο* in II. 45? But the analysis of the phrase was difficult: from one of his quotations it looks as if the first three words are a subject, and the last an object governed by *φησὶ* understood.

For a tribach in the fifth foot let Mr. Richards (whose *μετρίσιν* is of course right in I. 74, and not my *μετρίασιν*) see III. 40.

In taking leave of the subject for the present, I cannot help adding that some of the critics seem bent on out-Rutherfording Rutherford, and that very soon there will hardly be a line of the unfortunate poet which somebody will not have "emended"! Perhaps someone else will then step forward and give him decent burial? for how many people would read an edition which should betray a belief that the scribes and correctors of such papyri knew colloquial Greek better than we do, and were capable of writing it without an incessant series of blunders such as experience cannot parallel nor imagination explain?

EDWARD W. B. NICHOLSON.

THE OLD-ENGLISH "CELMERTMONN."

London: Oct. 13, 1891.

The word *celmertmonn*, used for "hiring" in the Lindisfarne and Rushworth Gospels, has not, so far as I know, been etymologically accounted for. It has occurred to me that

celmert would be the exact shape which, according to phonetic law, would be assumed by an early adoption of a late Latin **col(l)imbertus*, a possible variant of *collibertus*. A glance at Ducange will be sufficient to show that this etymology labours under no difficulty on the ground of the sense. But are we justified in assuming that a form **col(l)imbertus* really existed? Although I cannot cite an actual example of the occurrence of the required form, there seems to be a clear trace of it in the statement quoted by Ducange from Peter of Maillezais (eleventh century) that some people believed the word to be derived from *cultus imbrum*. The notion of derivation from *colere* and *imber* might easily be suggested by the form *colimbertus*, but not, I think, by *colibertus*. Possibly the absence of any record of *col(l)imbertus* may be due to editors having ignored the line over the *i* (denoting an omitted *m*), which would naturally be regarded as a mere scribal blunder.

HENRY BRADLEY.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Nov. 1, 3.45 p.m. South Place Institute: "The Life and Works of Wagner," by Mr. Carl Armbruster.
4 p.m. Sunday Lecture Society: "Underground Russia: Authentic Prison Experiences," by Mr. Walter L. Bicknell.
7.30 p.m. Ethical: "Difficulties of Individualism," by Mr. Sidney Webb.
MONDAY, Nov. 2, 5 p.m. Royal Institution: General Monthly Meeting.
8 p.m. Royal Academy: Demonstration, "The Trunk," I, by Prof. W. Anderson.
8 p.m. Aristotelian: Presidential Address, by Mr. Shadworth H. Hodgson.
TUESDAY, Nov. 3, 8 p.m. Biblical Archaeology: "Some Points of Resemblance between the Ancient Nations of the East and West," by the Rev. James Marshall.
8.30 p.m. Zoological: "Pleistocene Bird-remains from the Sardinian and Corsican Islands," by Mr. R. Lydekker; "A remarkable Fish from Mauritius, belonging to the genus *Scorpaena*," by Dr. A. Günther; "A little known Species of *Papilio* from the Island of Lifu, Loyalty Group," by the Hon. Lionel Walter Rothschild; "Lophotes cepedinus, Giorna, at the Cape of Good Hope," by Mr. Roland Trimen.
THURSDAY, Nov. 5, 4 p.m. Archaeological Institute: "Guilds among Anglo-Saxon Monasteries," by the Rev. J. Hirst; "Prehistoric Stonework of Mexico," by Mr. O. H. Howarth.
8 p.m. Royal Academy: Demonstration: "The Trunk," II, by Prof. W. Anderson.
8 p.m. Linnean: "A Theory of Heredity based upon Force instead of Matter," by the Rev. Prof. G. Henslow.
8 p.m. Chemical.
FRIDAY, Nov. 6, 5 p.m. Physical: "Corresponding Temperatures, Pressures, and Volumes," by Prof. Sydney Young.
8 p.m. Philological: "The Pronunciation of the English Vowels in the Seventeenth Century," by Dr. Russell Martineau; "A New View of the Greek Indirect Negative," by Mr. E. R. Wharton.
8 p.m. Geologists' Association: Conversazione.

SCIENCE.

The Melanesians: Studies in their Anthropology and Folk-lore. By R. H. Codrington, D.D. (Oxford: Clarendon Press.)

This work is issued in uniform size, form, and type with the author's *Melanesian Languages*, of which it may be regarded as the sequel. The two together rank, as contributions to Melanesian philology and ethnology, on a level with Dr. Guppy's writings on the geology and natural history of the group. Owing to many causes, but perhaps mainly to the reputed ferocity and treachery of the natives, no serious attempt had been made to explore this interesting section of Polynesia for three hundred years after Mendana's first voyage of discovery in 1567. At least, the expeditions made by Bougainville, La Prouse, Cook, and others during the second half of the last century can be regarded as little more than coast surveys, and, in fact, accomplished little beyond roughly determining the contour lines of the several

members of the archipelagoes. Much of the interior of all the larger islands, in both the Solomon and the New Hebrides groups, is even still unknown. But, thanks chiefly to the labours of Dr. Guppy and Dr. Codrington, we have at last a fairly accurate general picture of the physical features and social relations of the Melanesian world.

In preparing the present work, Dr. Codrington has repeated the process so successfully carried out in his classical treatise on the Melanesian languages. Availing himself of the unrivalled opportunities afforded by a twenty-five years' residence on the spot (1863-87), and especially in the central missionary station of Norfolk Island, where natives from every part of the group have for many years been brought together for instruction, he has collected at first hand a great body of information on the usages, traditions, oral literature (folk-lore), religious views, arts, and industries of nearly all the Melanesian islanders. This information has been carefully sifted and tested in every way by, so to say, cross-examining the more intelligent native teachers, all of them "competent and trustworthy witnesses," from Ysabel, Florida, Aurora, Saa, the Banks' Islands, and other parts of the Solomon and New Hebrides archipelagoes. In this way alone was it possible to set forth, as is here done, "as much as possible what natives say about themselves, not what Europeans say about them." Dr. Codrington has thus done for the Melanesians what Major Ellis has done for the Upper Guinea negroes, and Mr. im Thurn for the aborigines of British Guiana. His work may doubtless, as he admits, be incomplete; but what he gives his readers is thoroughly trustworthy, and thus offers a solid foundation for a more comprehensive study of these interesting savages.

For savages as they are, and savages in some respects of an extremely low type, they none the less present problems of a highly complex order connected with the evolution of racial and linguistic types. Dr. Codrington places beyond reasonable doubt the homogeneous character of all the Melanesian tongues, excluding for the present consideration many, perhaps most, of those current in New Guinea and all the Australian family. He further goes a long way to show that with these possible exceptions there is but one linguistic type, say, one fundamental order of speech, in the whole of the Oceanic world from Madagascar, close to the African continent, to Easter Island, within measurable distance of the South American mainland. Lastly, and here comes the crucial difficulty, he almost demonstrates that the primitive form of this Oceanic speech is to be sought, not among the higher members of the family—Malays, for instance, or Eastern Polynesians—but among the admittedly lower Solomon, Santa Cruz, Banks' Islanders and other Melanesians. He holds—and he is the greatest living authority on the subject, certainly greater than Von der Gabelentz, A. B. Meyer, or even Whitmee—that the languages of the black, mop-headed Fijian, Mota, and Guadalcanar savages are radically the same as, but more archaic than, those of the large, brown, long-

haired, and relatively civilised Samoans and Tahitians, or the yellow-brown cultured Malays of Sumatra and Java. Thus, the simple theory that the higher imposed their speech on the lower peoples collapses; and in the Oceanic world anthropology and philology are found to be not merely non-coincident, as often elsewhere, but absolutely antagonistic, as perhaps never elsewhere. Or how are ethnologists going to explain the strange phenomenon that the physically debased, or at all events more primitive, Solomon Islander has inherited a more organic, a more highly developed, a far less degraded form of the original Oceanic language than the Menangkabau Malay, who speaks what Dr. Codrington regards, and perhaps rightly regards, as a degenerate form of the same Oceanic language? It is, to seek an analogue in the Aryan world, as if the yellow, broad-faced, flat-featured Hazarabs of North Afghanistan were found speaking, not a corrupt neo-Persian dialect, as is the fact, but a more organic and highly developed form of Iranian than the author of the *Shāh-nāma*, and spoke, for instance, of the *Khshaya* (root *Khsh*) while Firdausi had already reached the weakened modern form *shah*.

Dr. Codrington feels the difficulty, but does not discuss the question in the present work, which is mainly devoted to such more attractive subjects as the social regulations, exogamy, status of chiefs, land tenure, secret societies, clubs, initiations, witchcraft, marriage and funeral rights, tabu, cannibalism, head hunting, and religious notions generally. Religion in the strict sense of the term can scarcely be said to exist; and although Dr. Codrington speaks of their "conception of the supernatural," it may be questioned whether the natives have any distinct idea at all of the supernatural as understood by more advanced races. Their ideas are strictly anthropomorphic; there is no belief either in a supreme being, or in any superhuman beings dwelling in trees, rocks, or rivers, or in a personal devil, although the word in its English form has become current through contact with European traders. The religious system, such as it is, is concerned exclusively with the so-called *mana*, and with those beings, whether corporeal or incorporeal, who are supposed to possess this *mana*. The corporeal being may be any powerful chief or member of the community, while the incorporeal is either a human spirit (ghost), or a non-human spirit, that is, one that has never dwelt in a human body, though still possessing a certain bodily and visible form of its own. The *mana*, on the other hand, is something absolutely impersonal, a mysterious force or influence, which may be here, there, or anywhere, associated temporarily or permanently with a stone, a fruit, or such like object, or resident in a disembodied or an ethereal spirit, or through them in man himself. Dr. Codrington calls this *mana* "a supernatural power or influence." But whatever is normal, in accordance with or a part of the established order of things, considered of course from the subjective standpoint, can scarcely be called supernatural, and such the *mana* certainly appears

to be. The *vui*, or non-human spirit, regarding which notions vary in the different groups, is said to be "supernaturally powerful with *mana*," without *mana* being nought, of no account, and nowhere an object of any cult. The same is true of the *tindalo*, or ghosts, who are also nought unless they be the spirits of men who, when alive, had *mana* in them. Otherwise

"the souls of common men are the common herd of ghosts, nobodies alike before and after death. The supernatural [?] power abiding in the powerful living man abides in his ghost after death, with increase of vigour and more ease of movement. After his death, therefore, it is expected that he should begin to work, and some one will come forward and claim particular acquaintance with the ghost; if his power should show itself, his position is assured as one worthy to be invoked, and to receive offerings, till his cultus gives way before the rising importance of one newly dead, and the sacred place where his shrine once stood and his relics were preserved is the only memorial of him that remains; if no proof of his activity appears he sinks into oblivion at once."

Thus everything depends on the *mana*, its presence or absence; and the ultimate aim of the respect paid to the living man, the homage paid to the departed, is to secure this *mana* for oneself. The living and the dead are in this respect exactly on the same level, nor can any radical distinction be drawn between them and the *vui*, which latter are not the object of any kind of worship in the Western, or Solomon, group. In a word, the Melanesian "religion" recognises no permanent deities or devils, but only evanescent objects of veneration, and this not for their own sake, but for the sake of the *mana* supposed to be in them. The possession of the *mana* again, being common alike to the corporeal and incorporeal spirits, does not present itself to the native mind as anything "supernatural," but perfectly normal and in accordance with the established order of things. A general survey of all the so-called natural religions, such as those of the Guiana Indians, the Negroes, Australians, and Melanesians, makes it more and more evident that the savage mind is incapable of distinguishing between a natural and supernatural order, and that the latter idea is a later development, gradually evolved according as pure anthropomorphism receded into the background. The Guiana "cloudland," and the Prairie Indian's "happy hunting-grounds," differ only in degree from the sublunary world.

In this connexion it is instructive to read that in the Melanesian Panoi, or Elysian Fields, there are "many mansions," such as the *sure tupa*, where simple harmless ghosts congregate, and the *sure lumagav*, where youths go who die in the flower of their age, "a place more pleasant than the rest, where all kinds of flowers abound and scented plants." But everywhere there is much that resembles the upper world, "villages, houses, trees with red leaves, and there is day and night. It is even a beautiful place, for at a great festival when the village place is bright with flowers and coloured leaves, and thronged with people dancing, drumming, and singing, the saying

is that it is 'like a *sura*, as if the mouth of Panoi were opened.'

In the chapter devoted to the tribal divisions there is much suggestive matter, throwing light on matriarchal and patriarchal usages, on the constitution of the tribe, on the origin of the totem system, which in Melanesia appears to be in a rudimentary state, and on the social institutions generally of primitive peoples. In Florida and some of the neighbouring islands, the Kema is not a political division, but a purely exogamous group, in which the husband stands "on one side of the house," the wife and all the children on the other. But though the arrangement is called "matriarchal," the mother is in no way the head of the family. The house, the grounds, the authority, all belong to the father, who rules and controls his sons, though they are not of his own kin. In a large village there will of course be several Kemas, the head of each being a chief; and, in order to prevent the disintegration of the community, the head of the dominant Kema becomes the paramount chief, exercising direct authority over all the others. But his sway cannot be permanent, nor can he become the founder of a dynasty, because the relative importance of the Kemas themselves is necessarily of an unstable character. This is owing to the exogamous basis of society, in which the sons are all of the mother's kin. Hence:

"If in a certain district one kindred is now most numerous, in the next generation it cannot be so, for the children of those now most numerous will be naturally many more in number, and will none of them be of kin to their fathers. Thus it was that twenty years ago the Nggaombata was the dominant Kema in Florida, and to be a great chief it was said that a man must be Nggaombata; but now the Manukama are rising into the chief place, and supply the chiefs in many districts of the island."

It is evident that these Melanesians are in the interesting transitional state between the original family group, the absolute starting-point of all human society, and the strictly tribal group, the absolute starting-point of the nation, and of all purely political institutions. Then if it be asked whence the family itself? the reply is that it goes back to the "arboreal ancestry."

The section occupied with folk-lore is of great value, because all but one of the stories here collected are close translations from originals written down by educated neophytes at Dr. Codrington's request. They are arranged under three divisions: animal stories, mostly concerning birds and fishes; myths and tales illustrating the native "theories of the universe"; and the origin of things; and wonder tales dealing with the marvellous, as such, and without reference to preconceived "philosophic views." But no room has been left for quotations, especially as most of the stories are somewhat prolix, and it may be added, *tant soit peu*, incoherent.

Being one of the Clarendon Press Series, needless to say that the book is well furnished, though sparingly illustrated. The dancing dress at p. 108 is a good specimen of native decorative art, the Melanesians being in this

respect scarcely inferior to their Papuan kindred of New Guinea and the Eastern Archipelago.

A. H. KEANE.

CORRESPONDENCE.

NOTES ON SOME PĀLI AND JAINA PRAKRIT WORDS—"ĀUTTĪ."

Dedham School, Essex.

"EGAYĀ guṇasamitassa riyato kāyasamphāsam anuciṇṇā egatiyā pānā uddāyanti: ihalogavedanavejjāvadīyam: jam āutti-kammam (v. 1. -kayam) tam parinnāya vivegaṃ eti."

(Āyāraṃgasutta I. 5. 4, §. 3.)

"Sometimes, though a monk be endowed with* virtue and walking (in righteousness), living things, coming into contact with his body, will be killed. (If this happens through mere carelessness) then he will get his punishment in this life, but if it be done contrary to the rules he should repent of it and do penance for it" (Jaina Sūtras, p. 48).

The Commentator explains *āutti-kamma* by *ākutti-karma*; but we fail to see how this can be translated by "contrary to the rules," unless there be some authority for *ākutti* in the sense of "transgression, then *āutti kamma* might signify "an act of transgression," "a breach of rule." As there is no such form as *ākutti* in the P. W., it is probably after all a coinage of the Scholiast, who was put to some trouble in finding a satisfactory Sanskrit equivalent.

It would seem that *āuttikammam* has here the sense of "an intentional act (of injury)," a deadly sin in the eyes of the Jains, for which the offender would have to undergo severe penance, by going into seclusion, and there, on a bed of Kusa-grass or straw, expose his body to the attacks of insects, and finally starve himself to death.

The word *ihalogavedanavejjāvadīyam* seems to be an attributive compound qualifying *āuttikammam*. *Vejjāvadīya* corresponds in form to a Pāli *veyyavātika* which Childers wrongly refers to the root, *vrit+vyā*. There is a Jaina *veyāvaca* explained by the Scholiast as *vaiyāvrittīya*.

A slight modification of Prof. Jacobi's rendering is needed to bring out the more literal, and less traditional, meaning of the passage quoted above: "Sometimes though a monk be circumspect in his behaviour and walk (warily), living things, coming into contact with his body will (accidentally) be killed; (but) whatever *wanton act*, involving punishment in this life, (he commits) that he should confess and retire into solitude (to do penance for it)."

The epithet *an-āutti* occurs in *Āyāraṃgasutta I. 8. 1, v. 16*:

"Ativātiyam anāuttim satam annesim akaraṇayāe jass' itthio parinnāya savvakammāvahāo addakkhū."

"Practising the sinless abstinence from killing, he did no acts, neither himself nor with the assistance of others: he, to whom women were known as the causes of all sinful acts, saw (the true state of the world)."

Prof. Jacobi renders "ativātiyam anāuttim" by "practising the sinless abstinence from killing"; but it rather means that the destruction of animal life was purely accidental or unintentional on his part. *Ativātiyam* represents Sanskrit *atipātikam*, "the deadly sin of

* *Samita* generally means "circumspect"; *sahita* = endowed with.

† Without food he should lie down and bear the pains that attack him. . . . When crawling animals . . . feed on his flesh and blood, he should neither kill them nor rub the wound (Āyār. I. vii. 8, §§ 8, 9; Translation, p. 75).

injury to living creatures," and *anāuttim* must be in adjectival relation to it. Here again the meaning of "not wanton" or "unintentional" seems to suit the context.

Prof. Jacobi does not give us the Scholiast's explanation of *anāutti*, but fortunately it occurs elsewhere: "Janam kāena nāutti abuhō jam ca himsati" (*Sūyagadamasutta I. 1, v. 25, p. 65*). Here we see that *nāutti*, "not wantonly injuring," is used antithetically to *himsati*. The *Tikā* has the following note:

"Yo hi jānannavagacchan prāṇino hinasti kāyena cā nākutti | kuttachedane ākuttanam ākuttah."

The Scholiast evidently connected *āutti* with the root *kutt* "to cut, strike." The *Dipikā* explains *nāutti* by *ahimsaka* "harmless, doing no (wilful) injury."

As the original sense of *āutti* seems to be "intentional," "wanton," it cannot well be connected with a Sanskrit *ākutti*, but is, perhaps, related to some such form as *ākūtin* (producing a Prakrit *ākutti*, and, by connecting it with a wrong root, *akutti*), from the root *kū* "to design, intend." Cf. Sanskrit *ākūta*, *ākūti*.

Curiously enough we find a verb, *āuttai*, which appears to be related to the foregoing word *āutti*, "*Aratim āutte se mehavi*" (Āyār. I. 2. 2. 1), which Prof. Jacobi renders by "a wise man should remove any aversion to (control)."

Āuttai, he adds, usually signifies "to exercise," but, according to the Commentary, it here answers to *nivartayati*. But *āuttai* or *ākuttati* may signify here "to undergo voluntarily," and we might translate the phrase by "a wise man should of his own set purpose undergo discomfort"—that is, he should not only not shirk the hard life of a monk, but should actually court it. In explaining *āuttai* by *nivartayati* the Scholiast was perhaps thinking of some such verb as *āuttai* = *ātutati*, from the root *trū*.

We find *āuttai* in the sense of to propose, try in the following passages:

"Se se paro suddhenaṃ vā vaibaleṇaṃ teiccham āutte" (Āyār. II. 13. 22).

"If the other tries to cure him by pure charms," &c.

"Vāsāvāsam pajjosavie bhikkhū ya icchijjā annayarim teicchim āuttitae" (Kalpasūtra. S., §. 49).

During the Pajjusan a monk might wish to try some medical cure. The Commentary explains *āuttitae* by *kārayitum*. *Ākuttai*, if standing for *ākuttai*, may be a denominative formed from *kūta* from the root *kū*, hence the meaning of "to attempt," "to try," that seems to be attached in all cases to the verb *āuttai*.

R. MORRIS.

PHILOLOGY NOTES.

PART III. of the *Transactions of the Philological Society* for 1888-90 (Kegan Paul & Co.) contains two papers by Mr. Whitley Stokes. One is a detailed criticism of Prof. Atkinson's edition of the *Passions and Homilies* in the *Lebar Brecc* or *Speckled Book*; the other is a collection of words from the *Irish Annals* of philological interest, either as being borrowed from other languages or on their own account. On early English, there are also two papers: Dr. R. von Fleischhacker discusses the old English nouns of more than one gender; and Dr. Karl D. Bulbring, continuing a task begun by Dr. Percy Andrae, gives an elaborate pedigree of no less than twenty-five MSS. of the "*Pricke of Conscience*." Prince L.-L. Bonaparte, with the help of several maps, fixes a number of isolated spots where Albanian, Modern Greek, Gallo-Italic, Provençal, and

Illyrian are still spoken in Southern Italy and Naples. Mr. W. R. Morfill explains some peculiarities of modern Russian, by comparison with its earlier forms and with other Slavonic languages. Mr. E. R. Wharton's paper on "Latin Consonant-Laws" should be read together with two former papers on "Loan-words in Latin" and "Latin-Vocalism," as illustrating some hard sayings in the same author's *Etyma Latina*. And, finally, Prof. Skeat continues his notes on English etymology, dealing with several West Indian words by the light of Stedman's *Surinam* (1796). Incidentally, he shows that "draught-house," in the Bible, is precisely analogous in formation to "drawing-room" and in meaning to "Abtritt."

THE *Modern Language Monthly*, edited by J. J. Beuzemak, is a periodical which deserves an extensive circulation among students of modern European languages. The current volume, which began in May last, contains regular courses of elementary lessons in French, German, Spanish, and Italian. We are not sure whether these lessons (though they seem to be excellently arranged) are quite worth the space devoted to them; at all events, they are not the most valuable portion of the contents. Each number contains extracts from recent foreign books and journals, with annotations upon difficulties of vocabulary and idiom, and articles appear from time to time on questions of grammar and pronunciation. The treatment of phonetics especially deserves commendation. Mr. Beuzemak is not only familiar with the literature of the science, but is himself a skilled and careful observer.

THE October number of the *Classical Review* (David Nutt) opens with some dozen pages of emendations of Herodas, contributed by the Rev. E. L. Hicks, Dr. H. Jackson, and Mr. Robinson Ellis; but we understand that the editor does not intend to devote so much future space to this matter as he did to the settlement of the text of the *Ἀθηναίων πολιτεία*. Prof. Lewis Campbell also contributes a first article on the papyrus fragment of the Phædo, published by Prof. Mahaffy. Among the other papers, we may specially mention Mr. A. C. Clark's account of the MSS. once belonging to J. G. Graevius, which he traces to the Harleian collection now in the British Museum, having been fraudulently sold through the intervention of two pretty scoundrels called Zamboni and Büchels. Mr. W. M. Lindsay writes upon Latin accentuation, supporting the doctrines of the older grammarians. The two most important reviews are those by Prof. Sonnenschein of Ellis's "Noctes Manilianæ," and by Prof. Nettleship of Hessel's Eighth Century Latin Anglo-Saxon Glossary.

A NEW Basque Grammar has appeared at Bilbao, *Euskal Izkinden ó Gramática Euskara*. The author is Don Resurreccion Maria de Azcue, the first professor of Basque in Bizcay. It is a large volume of 400 pages, in double columns, one of Basque, the other of Spanish translation. The price is 12 frs. 50 c.

MEETINGS OF SOCIETIES.

[RUSKIN SOCIETY.—(Friday, Oct. 9.)

J. ELLIOTT VINET, Esq., in the chair. A paper on "Practical Idealism" was read by Mr. Arthur Boutwood, who contended that the predominant practical spirit of the time, concerning itself merely with the external aspects of life, would, if unchecked, work incalculable harm in the narrowing and impoverishing of human life, by gradually banishing those emotional and intellectual elements which, although they do not appear to be of direct value in a money-getting age, are yet the very light of life. In

every department men are becoming prosaic and material. Art and literature bear testimony to this: architecture as an art has almost ceased to exist among us; painting shows an increasing tendency to confine itself to uninteresting portraits and commonplace landscapes, while literature is yearly becoming more and more simply a profession. In the political domain, the same tendency is shown in the exclusive attention which men pay to the external accidents of life, and in their reliance upon compulsory legislation. While all this might be good and useful in its way, it left the real root of social evils untouched. These are to be found in the people themselves, and until some change is effected in modes of thought and feeling no essential change for the better can be expected. Adopting Ruskin's doctrine, that the great end of national activity is "soul-manufacture," Mr. Boutwood urged that this never could be accomplished by the agencies now in favour. One great evil of our time is the empty, narrow lives of our labouring classes. At the time when a commonwealth most requires them to be real men, they are in danger of becoming mere cogs in the great machine of wealth. Our labour-troubles are largely due to the predominance of the idea that the proceeds of industry are to be divided by competition among the different claimants. The true end of life is the formation of character upon the basis of the whole of human nature. The beauty of art and literature, the sanctities of domestic and social life, and the devout enthusiasm of religion are as real as anything possibly can be, and they should all find their place in a fully developed and rightly-ordered life. All this must, however, be supplemented by the conception of duty, by the idea that for everyone there is a divinely appointed work to be done. This it is which will keep idealism fresh and strong, and will prevent culture from lapsing into mere self-pleasing. Finally, Mr. Boutwood urged that a life of the highest kind should be regulated by definite ideals. Concerning all action, it should be asked what type of character is this building up. The politicians of the day concern themselves too little with idealism of this kind. They live from hand to mouth, without, except among the advanced Radicals, any definite ideal of national life before them, and never inquire as to the probable effect of their measures upon the real manhood of the nation.

FINE ART.

INDIAN NUMISMATICS.

[THE following is only the preface to an elaborate report on the progress of numismatics in India, from January 1886 to July 1891, which was presented by Mr. Vincent A. Smith to the recent Congress of Orientalists. The report itself consists of a bibliographical index, under the eleven classes here named, giving the author's name, the publication, and a summary of the contents.]

This report is not as complete as I should wish it to be. The time at my disposal is only that which can be spared from heavy official duty, and it is difficult for a man living in a remote station in Upper India to keep himself acquainted with the progress of European scholarship. I should not venture to lay before the Congress a report so imperfect if I had any reason to suppose that the work would be better done by somebody else; but there is no reason to suppose that such will be the case, and I therefore offer what I can, in the belief that, with all its imperfections, the compilation will be useful.

The bibliographical notes have been arranged under eleven classes. No work on Indian Numismatics generally of at all recent date is in existence. Prinsep's *Essays*, Marsden's *Numismata Orientalia*, and Wilson's *Ariana Antiqua* are still and always will continue to be of value; but they are all old, and to a considerable extent obsolete. My rough attempt at classifying Indian coins under a few

main heads with reference to modern discoveries may thus possess some interest.

I have not hesitated to describe the first class by the title "Early Indigenous Coinage." This class consists of rude coins, some blank, some impressed with the stamps of small punches successively applied, and some cast in moulds. A few are inscribed. Proof of the indigenous origin of these coinages was given long ago by Thomas and Cunningham. It has been summarised in my essay on the "Art of Coinage in India," which is section vii. of my paper entitled "Graeco-Roman Influence on the Civilisation of Ancient India," published by the Asiatic Society of Bengal in 1889.

Mr. Theobald's paper on the symbolism of the punch-marked coins, published by the same Society in 1890, is by far the most complete account of the subject, and, though fanciful, is deserving of careful study.

My second class consists of the Bactrian and Early Indo-Scythian coinages, which are too closely related to admit of separation. The standard authority on this subject is, of course, Mr. Percy Gardner's well-known Catalogue. Mr. Gardner has described some remarkable novelties belonging to the Bactrian series in the *Numismatic Chronicle* for 1887.

My notes are, I fear, more incomplete in this department than in any other. The purely Indian coinages are poorly represented in continental collections, and have seldom attracted the attention of continental scholars. But the Graeco-Bactrian coins have long excited keen interest, and I have probably failed to notice sundry papers in periodicals to which I have not access at present.

The most important contribution to the knowledge of the early Indo-Scythian coins which has been made since the publication of Mr. Gardner's book is Dr. Aurel Stein's brilliant demonstration of the Zoroastrian character of many of the deities represented on the coins, and his proof that the PAO NANOPAO legend is a form of the Persian Shāhan Shāh, equivalent to "king of kings," *Βασιλεὺς Βασιλέων*, *Mahā-rājādhirāja*.

My third class of coins, the Later Indo-Scythian, is a rather vaguely defined one. It corresponds generally with what Mr. Thomas called Indo-Scythian coins with Hindi legends. The legends are supposed to give eleven names of generals with more or less Scythic designations, and also the names of the tribal septa. But the interpretation of these brief and obscure legends is far from being satisfactorily settled. Dr. Hoernle has described many coins of this class in the *Proceedings* of the Asiatic Society of Bengal.

The fourth class, the Gupta, Hūna, and Indo-Sassanian coinages, is a very large and varied one. My monograph on the Gupta Coinage published by the Royal Asiatic Society of Great Britain and Ireland in 1889 aimed at giving an exhaustive account of all that was known on the subject up to the date of publication. Mr. E. J. Rapson of the British Museum staff has published a valuable supplement to it in the *Numismatic Chronicle*. Mr. J. H. Rivett-Carnac, C.I.E., has recently submitted to me his splendid collection of Gupta gold coins, numbering nearly a hundred, the examination of which has supplied me with a considerable mass of additional notes, which I hope to publish at some time. His cabinet includes several new varieties, and a second specimen of the Conch type of Chandra Gupta II., hitherto known only from the specimen in the British Museum. Mr. Rivett-Carnac's coin is in better preservation, and bears the exergue legend *nīpakriti*, which Dr. Hoernle interprets as "skilled in dramatic composition." I may mention also as a matter of some interest that my reading of the conjunct, *ñh*, in the word *siñha*, has been fully established both by Mr.

Rivett-Carnac's coins, and by the manuscript brought from Central Asia by Lieutenant Bower, which Dr. Hoernle is engaged in deciphering.

The coins of the Kshatrapas or Satraps of Guzerat, whose dynasty was overthrown by Chandra Gupta II., have been well and lucidly described by Mr. Rapson.

Mr. Fleet has cleared up the outlines of the history of the Hūna kings, Toramāna and his son Mihirakula, who were largely concerned in the disruption of the Gupta empire, and has discussed their coins. But the coinage of these kings deserves fuller and more detailed investigation.

Dr. Hoernle's paper in the *Proceedings* of the Asiatic Society of Bengal for 1889, suggesting that certain Indo-Sassanian coins, imitating those of the Sassanian king Firūz (A.D. 471-86), were probably struck by Toramāna, is of special importance.

M. Ed. Drouin has devoted himself to the interpretation of the legends on certain Sassanian coins written in an alphabet which he calls Irano-Scythic.

The history of the coinages of Nara (or Nāra) Gupta, the king called Prakāśāditya, and other local rulers connected with the Imperial Gupta dynasty, is still very obscure, but has been to some extent elucidated by the discovery of the inscribed seal of Kumāra Gupta II., published by Dr. Hoernle and myself. Dr. Hoernle's historical commentary is very valuable.

The fifth class consists of a very distinct group of coins, the Kābul and Pathān Coinage of the Bull and Horseman type. This very characteristic type seems to have been first used by the Brahmin kings of Kābul about A.D. 850, or a little later, and continued to be employed down to the time of Nāsiru-d-din Mahmūd, king of Delhi (A.D. 1246-64). It was also adopted by various Hindu princes of Delhi, Kanauj, and Narwar in Central India. I have lately shown (*Proceedings of Asiatic Society of Bengal* for 1890) that Thomas was mistaken in supposing that the Chandella kings of Mahoba struck coins of this type. It is now generally admitted that the Kābul coins are dated in the S'aka era.

The sixth class, Pathān Coinage other than that of the Bull and Horseman type, comprises the Delhi coins and related issues from the accession of Balban in A.D. 1265 to the death of Ibrahim Lodi in A.D. 1526.

The great Hoshangābād find of 477 gold mohurs (452 genuine, and 25 forgeries), which has been described by Dr. Hoernle, has added many novelties to the series.

Mr. C. J. Rodgers, in his four papers entitled "Coins Supplementary to Mr. Thomas's 'Chronicles of the Pathān kings of Delhi,'" has made extensive and valuable contributions to knowledge, but unfortunately in an undigested form. He has never carried out the intention, which he once announced, of rearranging and republishing these papers. Mr. Thomas's erudite work is itself so confused that the study of the so-called Pathān series is a troublesome business. Mr. Rodgers's papers also describe many coins of the Bull and Horseman type.

The mediæval Hindu coinage, other than that of the Bull and Horseman type, which forms my seventh class, comprises many types and varieties, but is of less general interest than the classes already noticed. The principal discovery concerning this class, which has taken place during the period with which this report is concerned, is that made by Dr. Hultzsch, that the well-known and abundant Ādi Varāha coinage was struck by the king Bhojadeva of Kanauj, who was reigning in the years A.D. 862 to 882. This prince assumed the *Birūda* or title of Ādi Varāha. The Ādi Varāha *drammas* are

mentioned in the long Sujadoni inscription edited by Dr. Kielhorn. This record contains a very curious enumeration of different kinds of *drammas* and other coins, which deserves critical examination from the numismatic point of view.

Dr. Hoernle has enlarged the small series of the excessively rare Chandella coinage by publishing an undoubted specimen from the mint of Paramārdi Deva, the Parmā of tradition, and another coin the legend of which is imperfect. The name is either Vira Varmma or Bala Varmma. Both names occur in the Chandella genealogy.

The eighth class, the coinage of the Śūri and Mughal dynasties, extending from the accession of Bābar in A.D. 1526 to the Mutiny in A.D. 1857, is the most extensive of all. The variety of coins is, indeed, so enormous that they afford a subject practically inexhaustible. It has not yet been treated comprehensively. Some years ago Mr. R. S. Poole promised to undertake a catalogue of the coins of the House of Bābar in the British Museum, but the work has not yet, I believe, appeared.

Messrs. Rodgers and Hoernle have been the principal workers in this field during the past few years, and between them have produced a tolerably complete account of the coinage of Sher Shāh and the other Śūri princes.

A paper by Mr. Rodgers on "Rare Copper Coins of Akbar" contains some brief but important observations on the value of the *dām*, which should help to settle the vexed question of the real amount of Akbar's revenue. Mr. Keene has discussed this question in the *Journal* of the Royal Asiatic Society, and shown that the estimate formed by Thomas was mistaken and extravagant.

Mr. Oliver has given an account of copper coins of Akbar, which should be read in connexion with the articles by Mr. Rodgers.

Two papers by Mr. Rodgers deal with the curious rhyming couplets on the coins of several of the Mughal emperors. The use of these couplets seems to have been introduced by Jahāngir, towards the close of Akbar's reign. It was discontinued by Shāhjahān, but revived by Aurangzeb, and continued by his successors.

My ninth class is an extremely heterogeneous one. For convenience I have lumped together a number of Nepalese, provincial, and miscellaneous, including Indo-European, coinages.

The coins of Amsuvarman, King of Nepāl (circa A.D. 637-651), and other kings of that country, published by Dr. Hoernle and myself, are interesting, and in part new.

Babu Sarat Chandra Das' promised detailed account of the coins of Tibet has not yet appeared.

Considerations of convenience have led me to lump together in a tenth class the coins of Southern and Western India.

Mr. Oliver has given in the *Journal* of the Asiatic Society of Bengal a very careful and elaborate description of numerous varieties of coins from Southern India, specimens of many of which are not included in the British Museum collection.

Dr. Hultzsch has discussed the very curious system of coin-nomenclature adopted by Tipū (Tippoo) Sultān, who used for the purpose the names of stars, Imāms, and saints.

In two Catalogues Mr. Thurston, the Superintendent of the Madras Government Central Museum, has satisfactorily described the series of Mysore, Ceylon, and Indo-Portuguese coins in that museum.*

* We may add that the *Indian Antiquary* for September, 1891, contains an article by Dr. Hultzsch on "The Coins of the Kings of Vijayanagar," illustrated with two autotype plates; and that the *Journal* of the Anthropological Society of

The interest attaching to researches concerning the extensive commercial relations between India and the Roman Empire has induced me to bring together the few notices I could find in the publications of the last six years on the finds of Roman coins in India. Mr. Thurston devotes forty-six pages of his Catalogue, No. 2, to the subject, and gives a very interesting account of the finds in the South. He has supplemented this by an article in the *Numismatic Chronicle*. Dr. Hultzsch has pointed out that large quantities of Roman silver coins of Augustus and Tiberius are obtained at Karuvūr, the *Kāruppa* of Ptolemy, formerly the capital of the Chera kings. Three coins of Antoninus Pius, with two of his wife Faustina, were found at Manikyālā in the Panjāb, worked into the shape of an ornament. The subject of the occurrence of Roman coins in India would be worth working out in detail.

The principal public collections of Indian coins in the United Kingdom are those of the British Museum (including the India Office collection) and the Bodleian at Oxford. The Mohammadan coins of the Bodleian cabinet have been catalogued by Mr. Stanley Lane-Poole, whose catalogue was published in 1888. The other Indian coins are still without a catalogue, except the Gupta gold and copper series, of which I published a catalogue, which has been since revised by Mr. Rapson. The Bodleian collection is little known, but is very rich. It was utterly neglected for many years; but the present Bodley librarian, Mr. E. Nicholson, has done much to improve its condition and render it accessible. His report published in December last gives an interesting account of the collection.

No catalogue of the Hindu and Buddhist coins in the British Museum, except of the Indo-Scythian and Gupta series, has yet appeared.

In India the chief public collections are those at the Indian Museum, Calcutta, the Lahore Museum, the Lucknow Provincial Museum, the Asiatic Society of Bengal, and the Central Museum, Madras.

Mr. C. J. Rodgers is now engaged in cataloguing the coins in the Indian Museum, and has completed a catalogue of those in the Lahore Museum, which is in the press. Mr. Thurston is doing good work in cataloguing the treasures of the Central Museum, Madras. A MS. catalogue of the coins in the cabinet of the Asiatic Society of Bengal, I believe, exists. The Bombay Branch of the Royal Asiatic Society possesses some coins, but nothing is known about them.

Private collections of Indian coins both in India and the United Kingdom are extremely numerous, and probably contain much unpublished material. Sir Alexander Cunningham's and Mr. Rivett-Carnac's are particularly rich.

The heading Coins and other headings in the General Index to the Archaeological Survey Reports bring together the numismatic facts scattered through the twenty-three volumes of Reports. The splendid volumes of the Reports of the Archaeological Survey of Western India are, unfortunately, not provided with any index.

I shall conclude by calling special attention to the disinterested labours of Dr. Hoernle, much of whose valuable time is taken up by the examination of the thousands of coins which are poured in upon him from all quarters. In his address for 1889, the president of the Asiatic Society of Bengal records the fact that during the previous year Dr. Hoernle had examined and reported on more than 4000 coins, of which

Bombay (vol. ii., No. 5) contains an article on "The Coins of the Nawābs of the Karnatik," by Mr. T. J. Symonds, with one lithograph plate.—*ED. ACADEMY.*

vast number 2460 were noted in the Proceedings. In 1887, the same indefatigable worker examined more than 3200 coins.

In this Report I have quoted only those passages in the *Proceedings* of the Asiatic Society of Bengal which contain something of special interest. I have omitted all mention of numerous reports on common coins.

VINCENT A. SMITH.

CORRESPONDENCE.

THE CHESTER PIGS OF LEAD.

Oxford: Oct. 17, 1891.

The following is an abstract of a communication of mine, dated April 10, 1891, to the Chester and North Wales Archaeological and Historical Society. I am persuaded that the principal point of my letter would interest some of the readers of the ACADEMY, and that must be my excuse for troubling you.

In consequence of hearing that a member of the Cambrian Archaeological Association, on the occasion of their visit to Chester last year, had read DECEANGL on the pigs of lead in the Grosvenor Museum instead of the usual reading DECEANGL, I made it a point to have a look at them, and I am happy to say that I agree with my brother Cambrian. I have no doubt as to the L on both pigs, but I am not so sure as to the G; though I am strongly inclined to think that it is the reading, I must admit that it may possibly be a C. But granted the reading DECEANGL, I should regard it as an abbreviation of a longer word with which I would identify *Tegeingl*, the name of a district embracing the coast from Cheshire to the river Clwyd.

Here it will be noticed first that the old name began with *d*, whereas the modern one has *t*; but this has its parallel elsewhere, as for example in Deganwy, near Llandudno, which is now more commonly called Teganwy, and in some instances of Welsh *din*, as in Tindaethwy in Anglesey, and other place-names which I could mention.

The next question is, What was the full name of the people alluded to on the pigs? One could hardly be far wrong, I think, in giving it as Deceangli or Deceanglii; and if so, their country was probably *Deceangliu* or *Deceangliom*, according as the word was feminine or neuter. The point of importance, phonologically speaking, is that the *i* was a consonant or semi-vowel, like *y* in the English words "yet" and "yes." Setting out from an early form *Deceangliom*, one can tell with an approach to certainty what it must become as a Brythonic word in later times; the semi-vowel would cause the *a* of the previous syllable to be modulated into *ei*, which would yield a form *Deceiingliom*. Later, the termination would drop off and leave the word in the form of *Deceiingl*. That was accented most probably *Deceiingl*; but the accentuation *Deceiingl* would make no difference, as in either case the contraction likely to follow could only be *Deceingl*. This explains a fact for which I see no other possible explanation—namely, that *Tegeingl* is still accented on the ultima, which is contrary to the rule obtaining in modern Welsh, except where the ultima is a contraction of two syllables. In other words, the *a* of *Deceangl*, which was at first my stumbling-block, becomes the means of clenching the argument for the connexion between *Tegeingl* and the *Deceangl* of the pigs. It also disposes of all uncertainty as to whether the *de* was in this case the Latin preposition or a part of the name, and it strengthens the argument of the antiquaries who trace the pigs of lead to the neighbourhood of Flint in *Tegeingl*. On the other hand, it leaves the passage in the *Annals* of Tacitus doubtful as

before; for whether one reads in *Decangos* or *inde Cangos*, neither has anything to do with *Deceangli*, unless one has the courage to go further and adopt some such an emendation as *in Deceanglos*, which seems to me reasonable.

There are two other questions to which I should like to call attention, namely, what were the boundaries of ancient *Tegeingl*? and what is the actual application of the English name *Englefield*: when did it first appear, and how is it first used in connexion with *Tegeingl*?

Lastly, I ought to have said that this is by no means the first time the name of *Tegeingl* has been connected with that inscribed on the Chester pigs, but the strength of the linguistic argument has never, so far as I know, been shown before.

JOHN RHYS.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. RICHARD BENTLEY & SON announce two new biographies of artists: *The Life of John Linnell*, by Mr. A. T. Story, with reproductions from some of his works; and *John Leech: His Life and Work*, by Mr. W. P. Frith, in two volumes, with portrait and illustrations.

MESSRS. PERCIVAL & Co. have nearly ready a book by Mr. W. Martin Conway, sometime professor of art at University College, Liverpool, entitled *The Dawn of Art in the Ancient World: an Archaeological Sketch*. It will deal with such subjects as the ages of stone and bronze, and the art of Egypt and Chaldea, with special reference to the succession of ideals.

OF the work on *Eastern Carpets*, which Mr. Griggs has long had in preparation, the first part, consisting of twenty-five coloured plates, with a short introduction by Sir George Birdwood, is nearly ready for issue. The full descriptive text is to appear with the last part. This important work will be published by Mr. Quaritch.

THE Fine Art Society, in New Bond-street, will open next week its first exhibition of the season with a collection of cabinet pictures of "The Riviera," by Mr. W. Logsdail.

MESSRS. DOWDESWELLS have followed up their very interesting collection of pictures by the "old masters" of the British School with a brilliant series of drawings by Mr. Thorne Waite, who may lay claim to being one of the "new masters" who follow the best traditions of our national school of landscape. No country has yet been painted so well as England has been painted by English artists; and to paint her fields, and lanes, and streams, and skies in true English fashion is no low ambition for any man. Mr. Thorne Waite is quite right in keeping to the traditions of Constable, De Witt, and David Cox; but it cannot be said that he has not a very distinct note of his own both in colour and feeling, which each year brings out more clearly. The something under ninety drawings now collected at Messrs. Dowdeswells' gallery in New Bond-street vary greatly in effect, in size, in finish. They are taken from Devonshire and Yorkshire, from Berkshire and Sussex, from Leicester and Essex; but they are all alike in being "as sweet as English air can make them," and possessing those qualities of purity and transparency which can only be obtained in water-colour.

WE may also mention two other exhibitions that are now open: a collection of pictures by Mr. Albert Bierstadt, at the Hanover Gallery in New Bond-street; and four pictures by Mr. G. D. Giles, illustrating "The Life of a Race-horse," at Mr. Raymond Groom's Gallery, Pall Mall.

WITH reference to a recent controversy we may mention that Fray Bernal Boyl, in an

introduction to his Aragonese translation of the Abbot Isaac's *De contemptu mundi*, tells the story of Saint Elizabeth of Hungary, and twice applies to her the term *desnuda*, but certainly not in the sense of absolute nudity.

"No puede folgar en la real coma y brazos del marido, y descansa desnuda en la dura tierra."
"Toda desfigurada y flaca anda desnuda y descalça por los calles, tenida por loca sin saber donde á la noche ponga su cabeza."

THE STAGE.

MESSRS. RUDYARD KIPLING and Wolcott Balestier's novel, *The Naulahka*—of which the first instalment appears in the *Century* for November—has been dramatised by the authors, and their three-act version was produced—to secure dramatic copyright—at a special matinée at the Opéra Comique on Monday last.

THE career of Mr. C. Fitch's silly piece at the Court Theatre is likely to be a short one. It has been condemned with wonderful unanimity by critics who are accustomed to differ. Mrs. John Wood, Mr. Giddens, and Mr. Righton—excellent comedians as they are—have failed to give it vitality, and we may soon expect to see their talents more worthily employed than they have been during the last few nights. A revival of "The Magistrate" is talked about—we know not with what truth.

MR. F. C. PHILIPS, the novelist, and Mr. Charles Brookfield, the actor, are the authors of the new farcical comedy called "Godpapa," which has just been produced with success at the Comedy Theatre. The piece has a good cast, including the Messrs. Hawtreay, Mr. Brookfield, Miss Lottie Venne, and Miss Annie Irish.

WHEN Mr. Thomas Thorne returns to the Vaudeville, about Christmas, a new three-act play by Mr. Haddon Chambers, will, in all probability, be the chief item in his bill. Mr. Thorne has been playing during the last week or two at the Grand Theatre, Islington; but he is now again going into the provinces—those provinces we mean which are more remote than Islington—for several further weeks.

MRS. OSCAR BERINGER informs us that a piece which she has recently completed will be produced by Miss Geneviève Ward, who has purchased the English and colonial rights. There is in the piece a strong part for Miss Ward, yet one somewhat out of her usual line; and Mr. W. H. Vernon, a very sterling actor likely also to be associated with the play, has also been remembered.

WE shall doubtless shortly have a further opportunity of speaking of Mr. Pinero's "Times"—the new comedy of which a copy has been placed in our hands. Mr. Heinemann is the publisher. This is the first of a series of Mr. Pinero's comedies—both farcical and serious—of which the publication is now announced, under the sympathetic editorship of Mr. Malcolm Salaman.

WE have heard with great satisfaction of the appearance of Mr. Wilson Barrett, at either Manchester or Liverpool—we forget for the moment which—in the character of Othello. This is, we take it, the first time that this admirable romantic actor—who adds to keen intelligence, breadth; and largeness of style—has assumed the part of the Moor of Venice. It is one to which we can readily believe he is well suited. His reading of the character would, we are sure, have originality and force, and he has all the physical means with which adequately to carry out his conception. We sincerely hope that Mr. Wilson Barrett—when he is next seen in London—may be beheld as Othello.

MUSIC.

THE AUTUMN OPERA SEASON.

It was a great treat to see and hear Mme. Deschamps-Jehin in the title-role of Carmen last Thursday week at Covent Garden. She has a fine mezzo-soprano voice, and acts the part to the life. It seems scarcely possible to have a more subtle delineation of the character, or more satisfactory singing of the music. Mme. Deschamps, by her finished performance of the "Habanera" at once established herself a favourite, and her success was maintained to the end. Mlle. Simonnet gave a naïve and charming rendering of the Michaela music, and more than justified the good impression already made by her Juliet. M. Engel, as Don José, proved himself an intelligent artist; and M. Lorrain won the good favour of the audience as the Toreador, although he scarcely gave full effect to his song in the second act. M. Jehin conducted exceedingly well: there may be a little too much arm movement, but he thoroughly understands the music, and, what is better still, feels it.

Gounod's "Philemon et Baucis" was produced for the first time in England on Saturday evening. This opera consisted first of one act, then three, and lastly two. How far the changes were to the advantage of the work it is impossible to say; but in the two-act version, one feels that the second act is not so good as the first, and that the end of the opera is, to some extent, tame. This gives cause for regret, for in opera comique, as in many other things, it is advisable to have the best last. The first act, in which Jupiter and Vulcan visit the humble dwelling of the aged and happy couple, is one of Gounod's happiest efforts. The freshness of the music, the charming orchestration, the skill with which the composer remains perfectly simple without ever falling into the commonplace, all combine to render this first act most fascinating. But when Jupiter, grateful for the hospitality offered to him, gives back youth to Philemon and Baucis, the music becomes somewhat pretentious. There is much that is pleasing and effective; but it is clever rather than inspired, and there are concessions to popular taste. The performance, however, was so excellent that interest was maintained to the close; and if the clever French artists cannot altogether conceal the difference in the quality of the two acts, they can make one forget it for the moment. Mlle. Simonnet as Baucis was quite delightful: her acting was graceful and refined, and her singing admirable. M. Engel as Philemon deserves also his share of praise. M. Bouvet represented the king of gods and men with becoming dignity, and M. Lorrain, as the limping Vulcan, added much to the effect of his piece. He received a hearty encore for "Au bruit des lourds marteaux," a song which has long been popular in the concert room. M. Jehin conducted with much ability. The charming *entr'acte* was played with great delicacy. The opera was preceded by the third act of "Faust." Mlle. Marie Pétrina, from Stockholm, made her *début* as Marguerite. She has a pleasing voice, sings with taste, but cannot as yet do justice to the part. Mlle. A. Janson was an excellent Siebel.

J. S. SHEDLOCK.

MUSIC NOTES.

A CONCERT-OVERTURE, "Tam o' Shanter," by Mr. Learmont Drysdale, was played for the first time at the Crystal Palace on Saturday afternoon. It is appropriately Scotch in character, spirited and well-written; but there is too much of the big drum. M. Emile Sauret gave a fine performance of Saint-Saëns' new and clever Violin Concerto in B minor (Op. 61). The rendering of Raff's "Lenore" Symphony by the band under Mr. Manns's direction deserves

special praise. The *Andante quasi Larghetto*, however, was taken at too slow a rate. Mme. Giulia Valda was the vocalist.

MR. PERCY NOTCUTT gave a morning concert at St. James's Hall on Monday afternoon. The programme, a long one, was made still longer by encores. Messrs. Santley, Ben Davies, and Barton McGuckin, who all sang exceedingly well, were well received. The last-named sang a "Hindu" song by Bemberg, somewhat quaint, but not particularly characteristic. Mr. Notcutt's new song, "Love's Omnipresence," is a simple ballad with a decided Scotch flavour. It was pleasingly sung by Miss Macintyre. This lady was also heard in the Bach-Gounod "Ave Maria," but her rendering of the music was affected. Master Gérardy pleased greatly in some cello solos. Master Max Hambourgh played Liszt's "Rigoletto Paraphrase," a poor piece, and not at all suited to the boy's small hands.

M. PADEREWSKI gave a pianoforte recital at St. James's Hall on Tuesday afternoon, when every seat was filled, and many unable to get in had to content themselves with taking tickets for the real "farewell" concert next week. M. Paderewski's reading of Beethoven's "Waldstein" Sonata was interesting, but not sufficiently bold; this was especially noticeable in the opening movement. The "glissando" octaves in the Prestissimo were neatly played. He gave three of Mendelssohn's Lieder with charm and neat execution, but the first (Bk. 4 No. 4) with exaggerated expression. M. Paderewski's light touch and flexible wrist action were displayed to advantage in Schumann's "Papillons," but it was not a true Schumann reading. He was much applauded for his Schubert-Liszt "Erlking," though it was certainly not the best rendering he has given of this difficult piece. He also played some Chopin solos, studies by Rubinstein, and other modern compositions, and with immense success.

THE Royal Choral Society commenced their season in brilliant fashion on Wednesday evening. Mr. Barnby's choir almost persuaded us that Beethoven had not written impossible things for the voices. In some, however, of the most trying passages of the second part of the Choral Symphony, the effort which the sopranos had to make was certainly perceptible. But the choir sang splendidly. The vocalists—Miss Anna Williams, Miss Hilda Wilson, and Messrs. Iver McKay and Watkin Mills—did themselves justice. The orchestra was reinforced, and the tone at times was very fine; the instrumental movements went well, and, of the three, the first was the best rendered. Mr. Barnby deserves special thanks for adhering to the composer's expressed wish in making no break after the slow movement. Beethoven's Symphony was followed by Mendelssohn's Hymn of Praise. The instrumental movements were well rendered, and the chorus sang with wonderful power and brilliancy.

At the South Place Institute, on Sunday next, November 1, Mr. Carl Arnbruster will deliver a lecture, at 3.45 p.m., upon "The Life and Works of Richard Wagner," with vocal and instrumental illustrations; and the popular concert, at 7 p.m., will consist entirely of Wagner's music. Admission to both is free.

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